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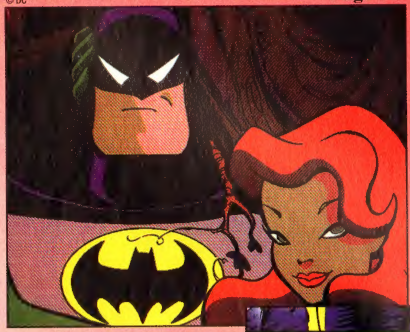

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Issue Number 21, January, 1995

IDZ

It's Been Real!

LETTER FROM THE EDITOR

When I heard about the merger with Overstreet and Gemstone Publications I was excited. Later, I found out that I would be taking over the editorial chores on the *Comic Book Marketplace*. At this point I had mixed feelings. On one hand I would miss the Monthly and all the excitement of the "new book" market, but on the other hand I was thrilled at the chance to revive the Golden Age and Silver Age magazine the *Comic Book Marketplace*.

I look back at the past couple of years I've worked on the Monthly and realize that it's truly been an adventure… but the adventure continues! As this last issue of the *Overstreet Comic Book Monthly* goes to press, I'd like to personally thank each and every one of you for being devoted readers and loyal supporters. May you fill the holes in your want list!

Gary

Gary M. Carter

Wow, this issue has it all! From Batman and Robin to the Tick, we cover some of the best animated shows out there. This issue also looks at the Star Wars phenomenon and goes "Back in Black" with Dan Fraga.

Don't forget to check out the Razor 1/2 offer… and while you're at it, take a look at the interview with Razor creator, Everette Hartsoe. This mag' is kickin'!

On another note, this is the last issue of the Overstreet Comic Book Monthly. Having recently merged with Gemstone Publishing (Diamond), we have decided to come out with a brand new publication. Now, I know what you're thinking…"Yeah right, a brand new magazine… sure." Well, let me take this time to see if I can shed a little light on the future of this new publication. First of all, the new magazine is scheduled to ship in May. It will be in full color and contain so many cool graphics, you'll probably cut up the first issue and paste the pages on your wall! It won't be called the Overstreet Comic Book Monthly, but we know you'll like the new name. It will still contain the best price guide in the known universe (I mean, sheesh, we've been pricing comics for 25 years) and our new retailer network will allow us to reflect the most accurate prices in the comic book market. The new magazine will also feature the latest news, articles and interviews on this ever changing market.

We're really excited about this new magazine, and we think you will be too when you see the final product. So remember, watch for our new publication in May… it's only going to get better!

Mike

Mike Renegar

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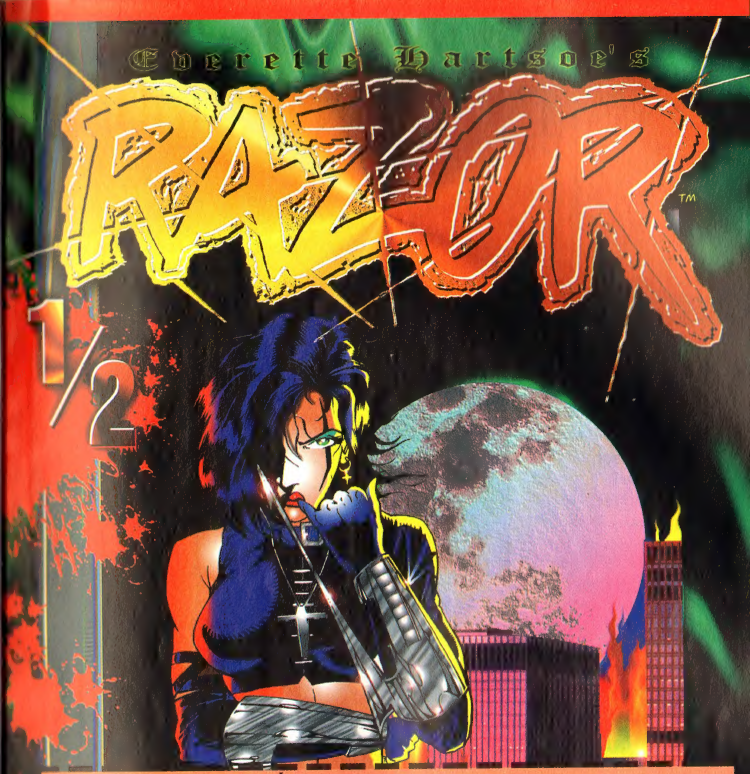

☐ Yes, I must have Razor 1/2!

I have included $1.95 (check or money order) for postage and handling, plus this coupon. I understand that I will recieve one comic per original coupon redeemed. (No Facsimiles!)

Oh yes… mock me now, but soon I will complete my collection with Razor 1/2 from London Night Studios and Overstreet!

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NICK PICKS THE TOP CREATORS OF 1994!

In last month's column I picked what I felt were the ten best single issues of the year. Unfortunately, due to space considerations, I feel I might have ignored some creators. So this month we'll discuss what I feel are the top three creators in a variety of categories. I hope you enjoy their work as much as I do. If you run across some new or unfamiliar names, I hope this will give you the incentive to check them out. Please send me a list of your favorite current creators in each of the following categories. Maybe next year we can make this a reader's poll!

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Best Writer
Neil Gaiman
(*Sandman*)
James Robinson
(*Golden Age*)
John Ostrander
(*The Spectre*)

© Mike Allred

© Jeff Smith

© Dave Sim

Best Cartoonist (writer/artist)
Mike Allred
(*Madman*)
Jeff Smith
(*Bone*)
Dave Sim
(*Cerebus*)

© MEG

© Erik Larson

© DC

Best Penciller
Chris Bachalo
(*Shade/Generation X*)
Jason Pearson
(*Vanguard #2*)
Mike Wieringo
(*Flash/Rogue*)

By Nick Wyche

Best Inker
Mark Buckingham
(*Shade/Generation X*)
Karl Story
(*Vanguard #2/Legionnaires*)
Al Williamson
(*Daredevil: Man Without Fear*)

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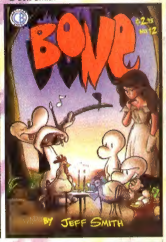

30 ©

Best Letterer
Dave Sim
(*Cerebus*)
Jeff Smith
(*Bone*)
Todd Klein
(*Sandman*)

Best Colorist
Bernie Mireault
(*Grendel Tales*)
Tom Ziuko
(*Hellblazer*)
Daniel Vozzo
(*Sandman*)

© Matt Wagner

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© Matt Wagner

© Mike Allred

30 ©

Best Editor
Diana Schutz
(*Grendel Tales*)
Bob Schreck
(*Madman*)
Karen Berger
(*Sandman*)

SHADOWHAWK, VAMPIRELLA, & FRAZETTA RETURNS

Shadowhawk-Vampirella: Creatures of the Night

For the first time ever, Vampirella teams up with a character from another publisher, Image Comics' Shadowhawk . Scripted by Tom Sniegoski from a plot by Sniegoski and Jim Valentino, it features art by Art Nichols (Wild C.A.T.S Adventures) and Kirk Van Wormer (Vengeance of Vampirella). Book#1 goes on sale Feb. 14 with a painted cover by Joe Jusko. The story continues in book #2 which goes on sale Feb. 28 from Image comics.

Store Owner Charged with Displaying Indecent Material

On Nov. 3 Sam Silbert, owner of Shooting Star Comics was the subject of a search and seizure of his Glendale, California store. After receiving a complaint, two detectives entered the store and confiscated over 25 bagged, sealed, and labeled adult comic books, magazines and videos. Silbert was charged with displaying indecent material. Among the material seized were books from Eros Comics, Last Gasp, Kitchen Sink, Boneyard Press and Re-Visionary. A complete list of the material confiscated has yet to be released. In response to this action, a group of Southern California artists began organizing an auction/signing to show solidarity for Sam Silbert. The event will take place at the Shooting Star in the days prior to Sam's court date which is December 12, 1994. Sam's defense is being funded by The Comic Book Legal Defense Fund. This latest incident brings the total number of cases being funded by the CBLDF to six.

Vampirella ™ & © Harris/ Shadowhawk ™ & © Jim Valentino

Wildstorm Launches Cartoon C.A.T.s

Following on the heels of their successful ***WildC.A.T.s '94*** trading card set, Wildstorm Productions will introduce their next project… WildC.A.T.s Animated Trading Cards. This 135 card set will feature animated-style artwork from artists such as Art Nichols, Chris Sprouse, Michael Allred, Kevin Nowlan, Terry Moore, Paul Pelletier, Joel Thomas, Kirk Jarvinen, and many more. This set will include nine chase cards that are animated cel-style cards printed on transparent acetate. Another nine bonus cards are foil-etched. Each box will contain one of five different oversized

© Jim Lee

By Mike Renegar

cards. In addition, actual frames of motion picture film from the cartoon will be randomly inserted into some of the packs. WildStorm's trading card editor, Ted Adams, says, "Fans of Jim Lee's WildC.A.T.s comic books and cartoon are going to love this set, and I think we'll even surprise a few people. We've had an opportunity to work with some people who aren't usually associated with Image Comics, like Mike Allred and Terry Moore. And as far as I know, this is the first time anyone has ever offered fans a chance to collect the actual 35mm motion picture film used to produce their favorite cartoon." The ***WildC.A.T.s Animated Trading Cards*** ship in February, 1995.

Star Trek: Generations' Action Figures Arrive

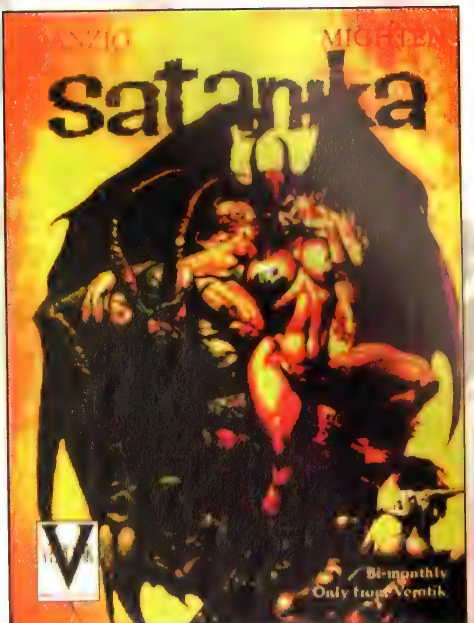
In anticipation of the new movie "Star Trek: Generations", Playmates Toys began shipping its "galactic" line of "Star Trek: Generations" figures and accessories to retailers. The toy line includes 16 action figures from the seventh movie in the series, which features the historic first meeting between the legendary Captain Picard and Captain James T. Kirk. Also being released are six all new accessories: the U.S.S. Enterprise NCC-1701-D (with blown off battle damage detail), the U.S.S. Enterprise NCC-1701-B (Excelsior Class), Klingon Bird of Prey, the Engineering Playset, and two role-playing toys, Klingon Disruptor and the Starfleet Communicator.

Because of its continuing popularity, 'Star Trek' has become one of our most important properties," said Karl Aaronian, vice president of marketing, Playmates Toys. "Adding 'Star Trek: Generations' to 'Star Trek: The Next Generation' and 'Star Trek: Deep Space Nine' means a very full holiday season for Playmates."

© Paramount

Death-Metal to Deathdealer

Verotik Publishing Inc. is pleased to announce the release of *Deathdealer*, featuring the talents of Frank Frazetta, Glenn Danzig (of the rock group Danzig) and Simon Bisley. Deathdealer was created in a painting by Frank Frazetta and immortalized in a series of paperback novels. Simon Bisley brings his unique style to the series, which consists of 54 pages of spine tingling full color action. Writer Glen Danzig promises a fantastic new world for the comic, completely new and full of excitement. Would you expect any less from the leader of a death-metal rock band and the master of fantasy illustration? *Deathdealer* #1 is scheduled to ship in February '95.



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Renegar's Required Reading

Daredevil: "Fall from Grace" TPB
Marvel

I remember reading Daredevil when I was growing up. He always seemed like a cool character but I never really enjoyed the book until Frank Miller took over. He showed a side of Daredevil that I had never before seen: a "man without fear." Now... Daredevil: Fall from Grace wasn't written by Frank Miller, but it did bring back some of the fondest memories I have of the ol' horned hero. Dan Chichester and Scott McDaniel do an incredible job of re-vamping Daredevil and giving readers a true look at the "man without fear." The story is well written and the artistic style adds to the dark and moody storyline that broods through the whole book. This story has tons of surprises and even a few visits from some old "friends." If you haven't looked at Daredevil in a while, check this book out! ☻

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MARVEL ACQUIRES MALIBU!

© Malibu

New York, N.Y., Thursday, November 3, 1994 — Marvel Entertainment Group, Inc. (NYSE: MRV) has acquired privately held Malibu Comics Entertainment, Inc., Calabasas, Calif., known for its Ultraverse super hero group of titles; its Bravura imprint, which features creator-owned characters; and popular licensed titles, such as Star Trek: Deep Space Nine.

Founded by Scott Rosenberg in 1986, Malibu Comics is the fourth largest comic book publisher in the United States. In the last two years, Malibu has dramatically increased its market share. "We believe the comic book industry is ripe for a new generation of growth and this is one of the first of many steps we plan to take to lead the charge," said Terry Stewart, President and Chief Operating Officer, Marvel Comics. "Our market research tells us that there's tremendous interest in comic books on the part of consumers of all ages. Taking advantage of Marvel's strong position and now Malibu's, we plan to continue to aggressively expand our presence in the industry."

"We are absolutely determined to make a dramatic impact in the comic book industry," said Mr. Rosenberg. "We will capitalize on Marvel's financial and marketing muscle to make this happen. Our merger launches a new era. We are very excited about creating a level of excitement unlike any other partnership in the industry."

Malibu's comics generally appeal to a demographic profile slightly older than that of Marvel. Malibu's publishing line-up includes Ultraverse — a well-respected high-quality "independent" series of super hero titles; Bravura — a critically acclaimed group of titles featuring creator-owned characters; and licensed titles — featuring properties based on Star Trek: Deep Space Nine, Mortal Kombat and Battle Tech. In addition, Malibu is finalizing an agreement with a major animation company to produce an animated TV show based on UltraForce, its super hero group comprised of Ultraverse characters. Malibu's Ultra would become Marvel's fifth animated TV show after X-Men, currently in its third season on Fox; Iron Man and Fantastic Four, which premiered in September in first run syndication; and Spider-Man, which is expected to debut as a special in November on Fox.

Malibu will continue its daily operations, including its state of the art computerized comic book coloring operation. This will facilitate Marvel's launch of other differentiated publishing programs based on the West Coast. One of the first of these new programs will be Excelsior Comics, a group of titles being created by Stan Lee, Marvel Comics Publisher. Excelsior will feature a small tightly woven universe of characters to allow for complete fan involvement with each title. Mr Lee is renowned for his role in creating super hero icons such as X-Men, Spider-Man, Iron Man, Fantastic Four, and Hulk.

William C. Bevins, Jr., President and CEO, Marvel Entertainment, said, "The Malibu acquisition continues a program designed to expand, strengthen and diversify Marvel's youth entertainment publishing operation, with powerful market positions and products for a broad range of demographic groups. Marvel Comics is already firmly established with Super Hero comics for a core audience of 9-16 year-olds. Malibu enhances our position with slightly older readers and, together with Marvel Comics, gives us approximately a 40% unit share of the total comic book market."

Mr. Rosenberg said, "Malibu will continue to operate autonomously, providing an abundance of entertainment resources. With additional capital and significantly increased worldwide distribution, our characters will have a stronger presence, which we intend to leverage in the entertainment industry, including movie and television deals, merchandising programs and interactive platforms."

Malibu will report directly to Mr. Stewart through Mr. Rosenberg, who will become a Senior Executive Vice President of Marvel Comics. Mr. Stewart said this targeted acquisition fits in well with how Marvel is reorganizing its editorial line-up into discrete groups of titles centered around X-Men, the most popular super hero group in comics; Spider-Man, the most popular super hero in comics; the Marvel Universe; and General Entertainment, which includes comics based on licenses from Disney, Harvey, Mattel and others.

Marvel Entertainment Group, Inc. is a leading youth entertainment company. Operations include Marvel Comics, Fleer picture cards. Dubble Bubble confectionery products, Toy Biz toys, Panini stickers, and consumer products, media and promotional licensing based on Marvel characters and properties.

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Enter The Lost Universe

All images © Big Entertainment

By Christopher Mills

Space: The Final Frontier.

For generations of television viewers, space has always meant **Star Trek.** The mid-sixties television adventure series, originally canceled after three seasons, has become a billion-dollar industry with three spin-off television series, seven feature films, and an entire galaxy of merchandising, including action toys, and comic books. This classic science fiction adventure, the first to have such universal appeal to people of all ages and nationalities, sprang from the fertile imagination of one man: the late Gene Roddenberry.

But **Star Trek** wasn't the only science fiction concept born of Roddenberry's creativity. He had visions of another future, a different crew of space explorers, and an entirely new universe. A universe of exploration and high adventure, one with the potential to exceed even **Star Trek's** multi-media success.

And now, thanks to Tekno•Comix, we all get to visit it. In December, Tekno•Comix will be releasing an ongoing comic book series entitled Gene Roddenberry's Lost Universe. Based on concepts created by the late

Star Trek creator, Lost Universe was developed for comics and other multi-media applications by two other **Star Trek** legends; two people who both have reason to know how Roddenberry himself might have developed it, **Majel Barrett** Roddenberry and D.C. Fontana

Majel Barrett **Roddenberry is known** as "The First Lady of **Star Trek**." She was married to Roddenberry for over twenty years and portrayed Nurse Christine Chapel on the original **Star Trek** series and the flamboyant Luxwana **Troi** on both **Star Trek: The Next Generation** and **Deep Space Nine.** Her involvement in Lost Universe is one of an overseer and guiding hand, working with Fontana to expand upon her husband's concepts. She's also having a really good time.

The fun of it comes from being involved with the whole process, " she said in a recent interview. "Working with Gene's original ideas and expanding them, giving the characters more background, thinking up adventures for them to be involved in— that's the creative fun."

D.C. Fontana was Gene Roddenberry's secretary in the Sixties before becoming the Story Editor for the original **Star Trek** series. As a writer, she penned many of the original series' best remembered episodes, and was heavily involved with the creation and launch of **The Next Generation**. Her long professional relationship with Roddenberry and her other work in the science fiction genre make her a highly valued contributor to the *Lost Universe* project.

Mrs. Roddenberry and Fontana have laid down the ground rules and set the tone for a serious science fiction epic that spans a galaxy. "The story revolves around a destroyed planet, a few very unique characters, a mysterious and powerful alien culture, a lot of space travel and a prime directive which is the *opposite* of **Star Trek's** Prime Directive!"

TEKNO•COMICS ON-LINE!

Tekno•Comix is giving comic book fans an entirely new way to interact with their favorite comic book characters and creators: on-line. Tekno•Comix has established an interactive Tekno•Comix Forum on PRODIGY, America's most popular on-line service.

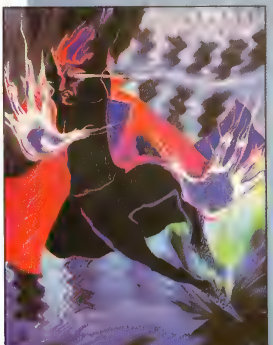
Tekno•Comix will give PRODIGY's two million members the first insight into Tekno•Comix developments through: the **TeknoVerse**, information on all aspects of the Tekno•Comix Universe including character backgrounds, story settings and upcoming plots; **Tekno•Comix News**, sneak previews of upcoming storylines, behind-the-screen reports and information on convention appearances; **Creators, Writers** and **Artists**, biographies, exclusive interviews and the latest work by the Tekno•Comix creative team. **TeknoBoard**, users can read and post E-mail about Tekno•Comix, and **FanTek**, allowing members to write letters to the editor, purchase merchandise and enter contests.

The *Tekno•Comix Forum* is one of the most multi-faceted and largest forums ever available on an on-line service. The Forum features over 200 screens, brilliant color graphics specifically designed for the on-line environment, artwork from the Tekno•Comix line of comic books, as well as trapdoors and secret passages which users can decipher. The goal of the Tekno•Comix forum is to provide users with a more interactive entertainment experience than any other on-line forum. As part of this plan, Tekno•Comix will also be developing an on-line character, a "digital fugitive" called **Neuro Jack**™, who will live on-line where his story will be told, and he will randomly interact with *Tekno•Comix Forum* users appearing spontaneously and sometimes even "eating screens."

Once he was Dr. Jack Brunner, a human scientist. Then the promise of vast wealth and untapped knowledge lured him into the service of the greatest evil in the universe, the Teknophage. Brunner betrayed his own race and found it left a bitter taste in his mouth. He wanted out, but when he tried to go free, the Teknophage, the saurian "child-eater" introduced in **Neil Gaiman's *Mr. Hero - The Newmatic Man***, came down hard on him and had his family killed. He went on the run, and found only one way out: he would have to die. Using experimental cybernetic equipment, Brunner "neuro-jacked" his consciousness onto a computer system and left his body for dead.

In reality he began a whole new life as a manifestation of data on the 'Net. His consciousness survived intact and his hatred for the Teknophage grew as he learned to navigate the electric pathways of cyperspace. He could travel the world in seconds, transmit himself via satellite, listen to you on the phone without ever letting you know he was there. He uncovered hidden doorways that linked Earth to a mysterious network that spans the galaxy and the complete knowledge of alien races on distant planets, entire worlds of new information, opened to him. For a while he indulged himself, losing himself in the knowledge of a hundred different worlds, absorbing it all with the speed of thought. With a vast interstellar net at his disposal, Brunner adopts the Neuro Jack and begins contacting computer users to enlist their aid.

The story of Neuro Jack will unfold regularly on Prodigy, and will be responsive to user input. Neuro Jack will not be confined to a single area of Prodigy; he will have the ability to move through different areas of the Tekno•Comix Forum and manipulate the areas to suit his needs. The Neuro Jack story also ties in directly to the continuity of the Tekno•Comix line of comic book titles, especially **Neil Gaiman's *Mr. Hero - The Newmatic Man***™.



"Our goal is for the Tekno•Comix on-line forum to be to the on-line computer user what MTV™ is to the television viewer," said Mitchell Rubenstein, co-founder and CEO of Tekno•Comix. "We are creating an entire environment on-line, not merely a bulletin board."

BIG ENTERTAINMENT

Gene Roddenberry's *Lost Universe* begins with the crew of the Earth spaceship Deliverance being sent to a colony world which has been out of touch with the rest of the galaxy for over two hundred years. When they arrive, they find a world drastically changed by a natural catastrophe that has fragmented its civilization and scattered the survivors across the face of the vast planet. These survivors have formed a number of tiny, technologically primitive societies that war on each other relentlessly. The crew of the Deliverance must now reunite these diverse groups— some human, some not— and use any means at their disposal to bring these beings back into the galactic community.

"The **Star Trek** philosophy was to leave people alone to evolve at their own pace— the principle of non-interference," Mrs. Roddenberry explained. "In the *Lost Universe* world, the way to behave respectfully to a planet or culture is to offer them as much help as possible—to provide choices for the future— not to leave them stranded by their own lack of resources or primitive technology. Call it the principle of *interference*.

"In each case," she continues, "The objective is to do good— to be a positive influence. This should bring up some pretty interesting conflicts."

One person who gets to explore some of those conflicts is the writer for the comic book series, Hugo Award-winning science fiction author Lawrence Watt-Evans. Watt-Evans has been a full-time writer for 16 years, working primarily in the fields of fantasy, science fiction, horror, and comic books. He is the author of more than two dozen novels, including the best-selling fantasy novel, The Misenchanted Sword, and close to 100 short stories. He has also written forthcoming novels in the **Star Trek: Deep Space Nine** series from Pocket Books.

In the comics field, he has scripted stories for *Dark Horse Presents* and for Marvel's *Open Space*, as well as Tekno•Comix other major science fiction epic, *Leonard Nimoy's Primortals*. He's especially enjoying his assignments for Tekno•Comix because he sees it as "the chance to be in on the beginning of something that looks like it's going to be big. I think the *Lost Universe* storyline and characters are going to be around for years." When asked what makes *Lost Universe* special, he replied, "The fact that we're doing real science fiction instead of fantasy. Science fiction in comics has something of a bad reputation in the comics industry. The people at Tekno•Comix are convinced that's because it hasn't been done right. We're hoping we've got it right."

As part of their effort to "do it right," Tekno•Comix has taken a step that has probably never been taken by a comic company before. They have asked Dr. Charles Sheffield to come aboard as a scientific advisor on Gene Roddenberry's Lost Universe and Leonard Nimoy's Primortals.

Dr. Sheffield, a mathematician and physicist by training, is Chief Scientist and Board Member of Earth Satellite Corporation. He is a member or officer of numerous scientific organizations and is a prolific writer of science fiction. He has published twenty-seven books, and more than ninety short stories. He was the winner of the 1991 Japanese Dei-un Award for best science fiction novel translated into Japanese, and winner of the 1992 John W. Campbell Memorial Award for Best Science Fiction Novel. His 1993 story "Georgia On My Mind" won this year's Nebula and Hugo Awards for best science fiction novelette.

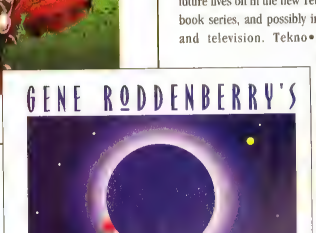
"I'm very pleased that Tekno•Comix is taking science seriously," Dr. Sheffield said. "Most comic books don't care if the science is ridiculous, but Tekno is trying to get their storylines compatible with real science."

He describes his role as science advisor, "They run ideas by me and I do two things. I suggest other things that could go into the storyline and examine anything that is used and check it out in he world of science. I use my contacts in the scientific field to make sure what we do is consistent with what's going on in the real world."

With this sort of serious attention being given to the stories of *Gene Roddenberry's Lost Universe*, one might wonder about the other part of a comic book's success, the art. Is it receiving the same care and attention as the writing obviously is? Tekno's got that base covered, too.

Gene Roddenberry's Lost Universe is being penciled by Jim Callahan, a dynamic young penciler who has worked for Marvel, DC, Eclipse, Majestic, Axis, and Malibu, and has done pin-ups for Image Comics. He was one of several artists hired by Malibu to design characters for their Ultraverse, and he redesigned and penciled the character Hardcase for that company. He was awarded a Brandon Peterson Award by Hero Illustrated in 1994's "100 Most Important People in Comics," as well as fan awards for penciling. He brings a bold, modern super-hero style to the Lost Universe book, a style not usually associated with space adventures, but one that has a broad appeal to today's comic book readers.

Gene Roddenberry's unique vision of the future lives on in the new Tekno•Comix comic book series, and possibly in CD-ROMs, films and television. Tekno•Comix itself is dedicated to the memory of Gene Roddenberry, in a sincere tribute to the man who single-handedly reshaped science fiction and gave us all an image of the future, now two futures, that we can look forward to.



In December, Tekno•Comix's first two comic book series continue to burn up the racks with all the action and twice the excitement of any six other comics.

In *Leonard Nimoy's Primortals* Number Two, written by Lawrence Watt-Evans and Illustrated by Scot Eaton and Mike Barreiro, young Stewart Davies (the student that intercepted the alien signal from space) is caught up in the confusion as the scientists of the SETI Project race to confirm the reality of Zeerus' signal.

Meanwhile, back in the Primortals fleet, the powerful Primaster has to quell a revolt orchestrated by Zeerus' allies. Can they be stopped without killing all the Primortals?

Over in *Neil Gaiman's Mr. Hero - The Newmatic Man*, Jennifer Hale and her new steam-driven Victorian friend are facing twin threats; poverty, and the super-assassin known as Pierce. Which threat is greater? Well... Pierce has this thing he can do with his hands, and even Mr. Hero's shining armor might not be enough to protect him — since Pierce really lives up to his name. Issue Number Two is written by James Vance and drawn by Ted Slampyak, with inks by Bob McLeod.

THE TICK

Tales of the Nigh Invincible Super-Hero

The Tick © Ben Edlund

By Tom Alfiero

What's big and blue and has people rolling on the floor laughing on Saturday mornings? The Tick! on Fox TV! Saturdays just haven't been the same with this odd, nigh invincible, super-strong hero walking into living rooms all over the country.

The Tick started out as a black and white comic book published by New England Comics (NEC) in 1988. The book has had a cult following and been one of the more successful independent publications. Two years ago, rumors started circulating about a six episode mini-series on Fox. The rumors then turned to a regular series, with the Tick as part of a super-hero block with Spider-Man, Batman, and the X-Men on Fox. Who is the Tick? Where did he come from? What is his favorite salad dressing? To answer these questions and less, Overstreet went straight to the Tick's creator Ben Edlund.

Ben Edlund is an interesting guy. Well, okay, Ben Edlund is a strange guy, but he's true to himself, and brings his off-beat sense of humor to his creation. At the same time, Ben Edlund has done something that few super-heroes could do — bring his creation to Saturday-morning television with integrity and a real sense of the essence of his comic book.

Edlund describes his experience with the show, "The last two years of doing the TV show have been pretty intense and they've been capped off by a period of relative leisure, which has been kind of bewildering, but before that, it was about two years of almost constant work on the show."

Creating a cartoon show is full of ups and downs. Edlund describes the tasks he liked most and least, "Writing was good. Writing felt like it was the beginning of each show. It was a very important process. Of the first six shows, my writing partner for this project, Richard Liebmann-Smith, and I wrote five of them completely, and I co-wrote another one with another writer, who was at the time the story editor of the show. That was a fair bit of work and kind of the one in this whole process that I was comfortable with, because I had written a lot, and I felt we were moving in the right direction. I had done most of the writing in New York City."

Edlund goes on to say, "When I went to California it was just for a four day trip to see how the production was going. It was not going to my satisfaction. I stayed there for six months. I thought I was going to stay for a month, and ended up staying for six months. I also ended up doing the first four story boards, although not exactly by myself. I did them all and they were sort of cleaned up here. The first three I did on my own, except for assistance in the office. Man, that was the job that I hated, because it's a lot of work. I think one story board for a twenty minute show ranges from 240 to 300 pages and each page has three drawings. These drawings portrayed description, camera movement, and detailing. It began as a three and a half month period where I was just doing the boards. I was going into the office to handle model design when I could. I was really just working all the time and kind of sleeping when I had the chance. I really had to schedule time to sleep. I'm a lazy person, and it was a complete reversal of the way that I was leading my life. Any reader of the comic can attest to that. If they were lucky, I would come out with a comic every six months. At that point I had completely changed over my work habits and become this strange, monastic psycho-path. I actually went a little nuts."

Did Ben Edlund direct some of that "nuttiness" into the show? Says Edlund, "A little bit, there are some jokes that come straight from that place. Not a lot, because it was a much more profound sense of detachment and isolation, more than I could package into a Saturday morning cartoon joke (laughter). So every once in a while sure, but I got better."

In any translation of a character from print to screen, changes are inevitable. The Tick was no different. The Tick no longer has his View-Master crime viewer in which he imagines crimes taking place and there is no mention of his former residence in an insane asylum. Edlund describes leaving the crime viewer behind, "I didn't really believe that the final product would be something that I would be satisfied with, because I had seen so much Saturday-morning television in preparation for this legal deal and I hated it, most of it, it was just crap. So, I was really kind of fatalistic and I just wanted to get it sold because I thought 'Well, it's about time to sell out. Okay, I'll do that.' (laughter) Basically, I didn't want to

appear like the crazed creator of this property. That would mean I would lose all my credibility with all of these executives in their various posts and positions. So, I needed to create something in my mind that they saw as fairly safe on every level other than a kind of conceptual streak of weirdness, which is what we maintained. Things like the View-Master, which is a property owned outside by another company, that's like writing into your script that the Tick drinks nothing but Coca Cola. It's a dangerous thing to do when you haven't sold the property to the studio. So, they bought the first script. We started steamrolling on the next four scripts and the Crime Viewer was never addressed again. I had sort of made my peace with leaving that element behind. I wouldn't mind bringing it back."

While many fans would love to see the Crime Viewer come back, Edlund describes the difficulty in doing so, "The funny thing is that the Crime-viewer was an expression of his nuttiness. He was nuttiest when he had the Crime-Viewer and then when he met Arthur and was taught a little bit about how to think rationally, he left it on a roof and never picked it up again. These sorts of things dropped away from him and he was able to handle a little bit more of mainstream reality. Now, in the arc of the first thirteen shows, he'd have to get a real 'psychological punch' in the stomach for him to revert back to that sort of moronstage that he entered the comic book world in. It could be done."

While some things were dropped for the Tick, Edlund prevented others from being tacked on to the Tick mythos, "I wasn't even supposed to be writing the first script. I was supposed to be a consultant. It was kind of going a little crazy—the Tick was going to have a dad. Which was okay. I was sort of thinking anything can work. I had a plan, see, I had a plan. They were not jamming the Dad down my throat, but I felt a powerful need in their approach to this to have some kind of place for him to spring from, either literally or figuratively. It was going to be in the convention scene in the first show. The Dad was going to be there, and he would be this 'different kind of super-hero.' It would be this crazy kind of generational thing and the Tick would be letting his Dad down. I said, 'Okay. If... by the fourth show, I can have the Dad come over and spend the weekend with Arthur and the Tick at Arthur's apartment. The Tick would be constantly trying to impress his Dad and eventually the Dad comes clean and says, "Listen, I'm not actually your Dad." And have this weird sepia-toned flashback of the Dad walking through the Black Forest in Germany. He hears this weird howling and goes to this tree where he sees the Tick nestled. He picks him up and carries him out of the forest and he's crying, everyone else is crying and then he flashes back to the present and the Tick says, "Oh yeah!"' Now that would be cool! So I said, 'Okay, I'll take the Dad if you let him be some guy who picks the Tick up in the Forest for no good reason.' Then they said, 'Uh...okay, he doesn't have to have a Dad.'"

Working on the Tick has not been without benefits for Ben Edlund. Ben has had a chance to work with former Monkees' star, Mickey Dolenz. Edlund describes his early encounters with Mickey, "What happened was we had a very good voice director/casting director on the first six shows, Sue Blue. She just got everyone to come in and read for these parts. She was really just tireless. All these crazy people from my television past showed up. Dwayne Hickman (Dobie Gillis) was reading for a part and Sally Struthers was reading for a part. I'm about as far from a television sycophant as you can get. It just blows you away to meet these things. I call them things, not out of disrespect, but more because you see them on TV and they're these cartoon character versions of themselves. It's a really strange situation. So... Mickey Dolenz came in and we were all jittery. He goes into the booth and reads for Arthur. His voice was really distinctive. It's got a really natural, airy kind of quality to it that really sounds good on tape. There's a real thing to it. We were really shocked and pleased by it."

Edlund's encounter with Mickey almost led to a rising voice acting star getting the lead role of the Tick. Edlund explains, "We only had one sheet for them to read off of, a series of lines for them to read for this part. But, I pulled another set from the script and I read for the Tick and he read for Arthur. It was good. But I'm thinking, 'I only met Mickey Dolenz ten minutes ago and now I'm reading parts with him! Me and Mickey!' It felt really strange. From that reading some of the executives at Fox decided they just loved Mickey right away and they had found the person they wanted. They didn't know who that guy was on the other track with him, but they liked that guy, too. So suddenly I'm supposed to be the Tick! I eventually turned it down, because in the words of my father, 'You don't have a commanding voice!' I said, 'Yes. It's sultry, I know.' (laughter)"

Still, it was cool to have a Monkee on the set as Ben describes the recording sessions, "So, what happened was Mickey gets the part and for the rest of the readings, every once in awhile the voice director Sue would say, 'Mickey, that's not quite right, could you try it again.' In my head I'm thinking, 'You can't tell him that! He's a Monkee! You can't tell him that! Put down that pen! He's a Monkee!'"

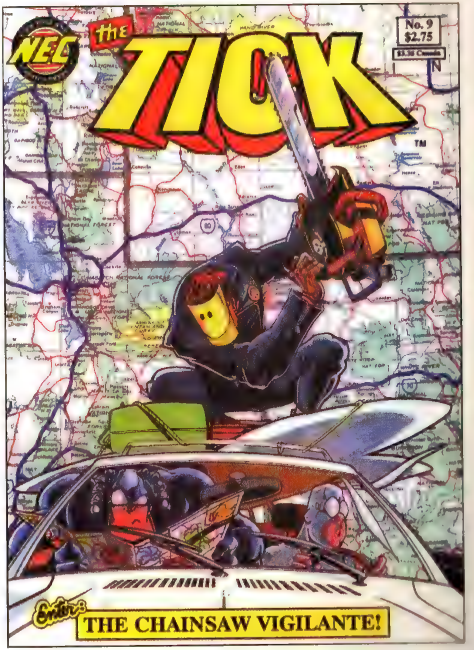
The other aspect of the cartoon deal that was overwhelming are all the legal issues. How does this comics creator describe his dealings with a television network? Edlund responds modestly, "I own the Tick exclusively, and then it gets kind of interesting because Fox and their gorilla of a legal department- as any other large studio would, they have a giant beast of a legal department—they're involved somehow now. I understand it when I'm at my best. It's like calculus or something, you understand it when your at your best and then you just say, 'Oh! Dig!' I'm not insecure about it. I think everything is going well. I technically own all the rights. I'm licensing I believe."

Be on the lookout as the same company that brought you the Mighty Morphin' Power Rangers prepares to unleash an army of Tick action figures this Christmas. Edlund describes with bewilderment and amazement the whole process, "There's an action figure line from Bandai. Which makes sense in that Fox is heavily involved with Bandai because of the Power Rangers. About six or seven months ago, I was stricken with how monstrous this thing is and how many hands are in on it and how large it's become even before it's had a chance to rear its head. The thing that wacks me out is that not only is it here, but they're making this stuff in China. There's this huge building that's dedicated to the project in China with hundreds of Chinese employees. This thing is huge! If they don't get out for Christmas, I think everyone just goes, 'Oh. It's dead.' I still maintain that I'm almost indifferent, because it's just too big to grasp."

What will Ben do if the Tick becomes a monster hit? Ben answers, "If it ever became as big as the Teenage Mutant Ninja Turtles, I'd have to leave the country. I couldn't just walk down the street and see these kids with Ticks on their backpacks, and Tick sleeping bags when they go on their boy scout things. I'd have to stay exclusively on the roofs, and by that point, I'd have many a broken leg."

Reflecting on his career in comics and cartoons, Edlund comments, "I do come to the realization that I'm a six year veteran of comics. I never thought I had a job. You know people will say, 'I'm a ten year veteran of the advertising industry.' and you'll think, 'Wow! He's had a job for ten years!' For the past two years on the cartoon, I'm a two year veteran of busting my butt. Before that it was just 'comics working' at whatever apartment or house I was living at."

When told that he is level headed about his success, Ben Edlund responds, "I might be. I don't know. My arms are not up and I am not screaming like a lunatic! I'm holding onto the bar and smiling."



Brace for...

HIGH IMPACT!

High Impact Studios is a brand new independent comic book company that hopes to produce the very best books money can buy! The entire staff at High Impact is committed to providing the highest quality entertainment available in the comic book industry today. High Impact Studios is an independent that stands by the impact of its eye-gripping artwork and mind-blowing story lines.

The first title from High Impact Studios is Double Impact, schecduled for release in March of '95. Double Impact is created and illustrated by one of the hottest new artitsts in the industry, Ricky Carralero. Just before creating Double Impact, Ricky tried to break into the Image scene at the San Diego Comic Con where he met Marc Silvestri. Marc recognized his talent and offered to make him a part of Top Cow Productions. Unfortunately for Top Cow, Ricky decided to put his tremendous talent to work with the High Impact Crew.

The second title to rock the industry from High Impact is Symbols of Justice. This book will be penciled and inked by another top-notch artist, Rick Lyon. Rick became interested in comic books at an early age and decided to pursue a career in this field. Instead of taking a position with a large company, he chose to work with High Impact where he could express his creativity.

The work from High Impact Studios will feature outstanding artwork through the technological wizardry of Aza Pitchenik and the latest in computer technology. High Impact will strive for the highest caliber production.

High Impact Studios and its staff are dedicated to providing you not only the best artwork in the industry, but comic books that are different and unique, not your every day run-of-the-mill comics. It's time to expect more from an independent!!

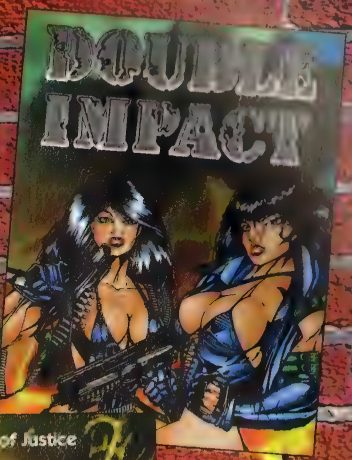
High Impact Crew - John Ulloa, Executive Director • Ricky Carrelero, Art Director • Joe Rozenberg, Publisher • Aza Pitchenik, Computer Guru • Rick Lyon, Artist

The High Impact gang

Rick Lyon & Aza Pitchenik

Ricky Carrelero

Indy PRESS PRO-FILE



X-Files Exposed!

An Interview with

Stefan Petrucha

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Stefan Petrucha was ready to write Topps' new comic, The X Files, before anyone else. Jim Salicrup, Topps' editor-in-chief, said Petrucha called him after the second or third episode of the show aired. At that point, no comic company had been given the rights to do the comic book. Was he really that excited?

"Yep," Petrucha said, "as soon as I realized how the character structure worked and noticed that they weren't 'UFO-bound' - I thought they had a shot at a) being successful, and b) doing some quality TV. A comic adaptation of the show struck me as a perfect forum for the kind of writing I like to do. I also needed work."

Thus far in his comics career, he has been able to avoid being pigeon-holed as a writer. He's written an incredible array of material for several different publishers, including Squalor and Meta-4 (for First Publishing), Counterparts (Tundra), Lance Barnes: Post Nuke Dick (Epic), Nexus the Liberator (Dark Horse), Miracleman: The Apocrypha (an 8 pg story for Eclipse). He is also currently scripting both Topps' new Duckman series and its companion mini-series. When he saw The X-Files, though, he knew he wanted to write it. "I begged, whined and pleaded," he said. He told Salicrup the show would make a great comic, "and I'd be a great writer for it. Sure enough - Topps acquired the rights, a privilege several companies vied for. Despite the fact that several writers wanted the post, Jim trusted my skills, sensed my passion for the project, possibly because I kept saying, 'Hey, I'm REALLY passionate about this!' and here we are today. At some point I actually faxed a list of the 'Top Ten Reasons Why I Should Script the X-Files Comic' but they gave me the assignment anyway."

Salicrup said that once the series was announced, as many as 25 established comic writers pitched to write the series. He also said that once the regular series is up and running he hopes to have some of those creators working on specials, one-shots or mini-series. He stressed, however that the regular series is the priority at this point.

Now that he has the assignment to deliver original adventures for FBI Agents Fox Mulder and Dr. Dana Scully, how does Petrucha feel about scripting their lives? "It's a perfect fit. I'm not only a big fan of the show, but I'm also an 'anomaly' fanatic. I'm fascinated by that odd little nether world where science and belief meet," he said. He added that he hopes to play on the show's success, yet avoid any 'formula' feel, just as the show has.

"All the stories will feature some 'anomaly' aspect - of course there will be UFO stories, but I'm also poking around some lesser known areas, like the Fatima Prophecies (for an explanation of The Fatima Prophecies, keep reading). It's a rich field to plow. I'm not consciously saying to myself, 'Well... I did two UFO's, time for a ghost story.' My concern is to tell the most interesting story possible."

The art chores will be in the hands of Charles Adlard, whose work was recently seen in Topps' Mars Attacks mini- series. The covers will be done by artist Miran Kim.

Petrucha continued, "Charles Adlard is great. He can handle, equally well, exciting double-page spreads, moody horror and subtle facial expressions - all of which are needed for The X-Files. Not only that, he's a speed demon. As for Miran Kim, her first cover is gorgeous. The X-Files folks were considering using it for the cover of their novel series. Need I say more?"

Unfortunately, enthusiastic writers, artists, and a popular television show do not guarantee success in comic book form. Despite the obvious selling point that name recognition offers, the difficulty of turning a popular story from another media into a comic has often been ignored in the past with sometimes horrid results. Comics history is overflowing with bad adaptations of television shows, books, movies, video games, and toys. What makes Petrucha think The X-Files will work as a comic book?

"A couple of people asked me if a show as cerebral as the X-Files could be adapted to comics - after all, there aren't a lot of fight scenes and explosive action sequences, I guess folks tend to forget that there have been other successful types of comics. At heart, X-Files has the pacing of a horror story - something intended to scare the pants off you. Now, there's a RICH history of horror in comics, and that's the example I intend to follow. Past that," he continued, "I plan to emulate the show's character, atmosphere and pacing as much as possible - I am hopeful that it will fit any X-Phile's expectations."

And how will the title fit into the show's continuity? Petrucha says that he intends to keep the book in synch with the show's continuity as much as possible, but still promises to put the characters through their paces.

"The series has two basic types of episodes - single stories that stand on their own, and ongoing 'macro' stories that affect either the characters' personal or professional lives (those involving Mulder's sister or the death of Scully's dad for example), and the FBI vs. the Inner Government sort of stuff. I intend to do both types of story in the comic."

It's not always easy for a writer to take over characters created by someone else but Petrucha is very intrigued by the characters in the X-Files. "As for the characters they're wonderful," he said, "perfect for exploring the issues. Aside from representing opposing sides of the dialogue (Mulder the believer/dreamer/holist, Scully the Skeptic/pragmatist/rationalist), they're also very fleshed out as people.

"Last, but not least, I find the existence of a friendship between a man and a woman in mass media incredibly refreshing."

Fans of the show are accustomed to Agents Mulder and Scully as the only two regular

By Rosina S. Ally & J. C. Vaughn

...ers, and Petrucha says he isn't current-...ally any new regular characters - ...ed ... will be some returning/recurring ...

"The ...ating cast will also be present," ...ner, the Smoking Man, etc. The ...ssie Gunman makes an appear-...d at some point I'd like to do a ...g on them."

...does he have in mind for the ... First off, as he mentioned above, ... the Fatima Prophecies. But what ... To Be Opened Until X-Mas" ... is about the Fatima Prophecy. ... the know, in ...gal in 1917 a ...dy" appeared ...ant children. ...out fifty thou... gathered to ... of these visita... ...w the sun move ... the sky and per... ...miracles. Anyway, ... also gave the chil... ...es of prophecies ... ...icted the advent of W... ...other the rise and fa... ...mmunism. A final pr... ... was sealed and g... ...he Vatican. It was s... ...l to be revealed in ... ...t the Pope officially ... ...ced "this does not ... ...my time."

...r has it, upon read... prophecy, he fell to ... ...s weeping. Anyway ... ...revealed, and is still ... the Vatican Vaults ... ...ha said "Long back ... ...n? All true.

... the first issue, the ...ecy is stolen by terror... for delivery to an ...own source in the US ...nately, everyone who ... the darn thing goes ... then dies. Mulder ...ves the prophecy ...es that the "lady" was ... an alien. Scully's not ...are...

Let's see if I can be ...fer with additional plots ...#1 is about a Roswell-like ...scenario, where a series of witnesses claim to have seen a saucer crash in 1948. Decades later, someone starts killing the survivors...

"#3 is a follow-up to 2. Mulder is approached by a member of that inner-government I mentioned earlier. In exchange for illegal assistance, he offers to return Mulder's sister. A series of photos of women at different ages all turn out to resemble the lost Samantha. Mulder has to decide whether to turn this guy in or help him out in the hope that he can keep his word. Past that, he has stories planned involving near death experiences, vanishing cities in the North Pole, and more, all pending approval."

Does he think that The X-Files comic could end up finding some new fans for the show?

"Absolutely - but, maybe more importantly, I think it could serve to introduce new readers to comics. The X-Files is a sophisticated, character driven comic that will appeal to FOX fans, horror fans, mystery fans, adventure fans, science fiction fans, espionage fans and more. It's a perfect meld for a variety of genres - and it's NOT a super hero book, though I can easily see it appealing to fans of that genre as well.

"I think one of the things that prevents the industry from expanding its reader base is the notion (from within and without) that success in comics and superhero ones are synonymous. Here's a medium different..." ●

BACK IN BLACK

an interview with Dan Fraga

How did you get started in comics?

I started in March of 1991. I met Rob Liefeld about five years ago in my home town of San Francisco. He was doing a convention there and I was able to show him my artwork. He gave me a really good critique. No one had ever done that before. In this industry you have a lot of editors that see hundreds of submissions daily at conventions. They almost become talking tape recorders. All they say is "You need to do this, you need to do that. Next!" Rob, on the other hand, is really the first guy that would talk to fans and show you what you were doing wrong. Then he would give you suggestions of books to buy to help you become better. He was amazing. Well, anyway... My best friend at the time bought a sketch from him. On the back of the sketch was Rob's stationary. It had his phone number and address on it. Suddenly a bell went off in my head. I decided to call him one day, but he wasn't home. His dad said that he was at the studio. So I thought I would be clever and say "Oh... I left that number at my studio, can you give it to me?" Luckily, he gave me Rob's studio number and then I got his fax number. Later, I would fax him stuff... Man, was I the pest! Later I saw him in San Diego in 1991. I showed him this DeathStroke Terminator story that I had been working on for Neil Posner. He said "Hey man, I am starting up my own Comic Company. Why don't you come down and you can be an apprentice in the studio." So, I moved down in March of '92. Eventually, Rob had me do a five page sample story, which was later turned into a ten-page sample story, which was later turned into ten pages in YoungBlood #0. That was my first work. Then he said "Hey... why don't you work on a backup story called BloodStrike." I agreed, and after ten pages he said "Let's turn it into twenty pages." I drew twenty pages and then he said "Why don't we make it a thirty-two page book?" The name was later changed to BloodStrike. That was a regular series that I did for a few issues.

© Dan Fraga

What is Black Flag?

Black Flag is a combination of everything I liked as a kid. First there's the leader [illegible]. He was part of an experiment called the quatro-split experiment. In the experiment they took a human embryo and split it into four separate pieces. I came up with this idea from an article in Time Magazine. The article explained that scientists now have the technology to split an embryo into four pieces. If one of the pieces continue the growth process and freeze the other three. Later, scientists can unfreeze one of the other pieces and continue the growth process. So in Black Flag I'm asking "What would happen if all four pieces were clones, and somehow you sent them to different places. They were still basically the same person!" That's kind of what happened to Sniper and three others just like him.

Interview by Earl Greenar

Why was issue #1 in black and white?
That was just a preview edition. The actual color version comes out this January, and contains around fifteen extra pages that explain everything. It explains how Sniper and the Guerilla are connected, the way the Guerilla and the two kids are connected, and the way Sniper and the girl are connected.

Are there any other characters in Black Flag?
There is another character named Raden. He is this mystic Dr. Strange type of guy. He has a sanctuary within this complex where he does his meditation and mystic stuff. In his complex there's this thing called a gem pool. It's like a mirror on the wall. He puts his hands in the gems and he makes the gems float. The gems float in a circle and he sees the future. In issue #2 he sees the Guerilla and the kids being attacked by the corporation E-MAX, who created Sniper and Guerilla. Raden also senses that the kid is connected to Sniper, he doesn't know how, but he senses there's a connection between them.

Are you working on any other Extreme books?
Not at the moment. I did a WetbloodBlood #9 for the Image-X stuff, but that was about it.

Will Black Flag survive the end of Extreme?
Yes, because Black Flag is actually a Maximum Press Title which has nothing to do with Extreme stuff.

What books is Maximum Press planning aside from Black Flag?
There is a book by Chap Reep, Rob Liefeld, and Eric Stevenson called Warchild. It's basically sword and sorcery meets Star Wars type stuff, and it's really awesome. He's about three pages into it drawing the story, and it's totally rad.

So will you be one of the Flagship titles out of the Maximum Press imprint?
Yes. Actually, I'll be the second one. Warchild comes out next month and then Black Flag comes out in January.

On another note... I hear that you were also doing a "rap" in the Extreme video.
(Laughter) That was me! I don't swear in my rap or anything, but I do rap two songs about my ex-girlfriend who broke my heart. I also have two songs about stuff that I think is cool, and then there is one song about soul searching. It's some neat stuff.

Well, good luck on Black Flag and your music career.
(Laughter) Thanks! ●

BABYLON 5

Babylon 5, in a way, is about questions and answers. The first season was mainly about questions — What is Babylon 5? Where are Babylons 1-4? Who are these people? What happened in this Earth-Minbari War? Hey, isn't that Billy Mumy?. The second season holds some startling answers for the crew and guests of the mammoth space station. And sometimes, the answers open up new questions of their own.

Mysteries surrounding the surrender of the Minbari race in the Earth-Minbari War, the missing 24 hours in the life of Commander Jeffrey Sinclair (Richard Biggs), Sinclair's sudden assignment as Earth's first ambassador to the Minbari homeworld, and the arrival of Babylon 5's new commanding officer, Captain Sheridan (Bruce Boxleitner), have already been explored in the first episode of the new season. What's next?

Babylon 5 creator and Executive Producer J. Michael Stracynski promises that there will be one continuity shared by the show and its new off-shoots. Not only will Babylon 5 be a weekly series, it will soon be a series of novels and even a new comic title from DC. Stracynski is a versatile writer whose previous credits include stints as story editor for The Twilight Zone, and work on the popular television shows Murder She Wrote and Jake & the Fatman. He authored a popular text on writing called The Complete Book of Scriptwriting, more than 100 teleplays, and more than 500 articles. He has planned Babylon 5 as a five-year complete story arc with the possibility of a spin-off, if there is interest. DC's new comic offers him another avenue to tell stories within the existing structure of the B5 world, but stories fans might not see otherwise.

"I wrote the first issue, and I came up with the premise for the next eight, which are two four-story arcs," he said. "My feeling was I didn't want to have one more media tie-in throw-away. Why not have something with merit which will stand on its own as a book? By assigning the premises, it would help me to maintain continuity with the course of the series. Consequently, it's structured so that if you read the book, you will have stories that are within the B5 continuity but are not required to follow the series and vice versa. You can watch the series and not read the book. There are occasionally things that are inside the book that are not in the series."

Stracynski continues, "The first issue will be the flip side of the second season premiere episode, shown from Sinclair's point of view - he's recalled, his change in assignment, and the fact that he was told what happened at the Battle of the Line with one piece of information not in that episode (which was that the Earth government knew what was done to him, and it was done with Earth's permission)."

He says that future issues will contain additional background or story information not seen on the show itself. He emphasized that fans who read the comic and watch the show will be rewarded; While those who do one or the other won't be left out.

But what else can be expected in terms of licensing? "It's limited because I don't want it to get out of control: a soundtrack, a CD-ROM, novels - the books are limited, only three at this point are committed to - the comic book, shirts, and the Galoob Micromachines. Those are really the mainstays right now. If we add more on, I want to do it slowly, gradually."

So, no 5,000 novels, none of which have any real place in Babylon 5's storyline (a la Star Trek). No time-killing comic book stories that have little to do with the main characters and

By Floyd Thursby

nothing to do with developing the plot (Remember Marvel's Star Wars). No tons and tons of unwanted Babylon 5 toys, cards and games cluttering up comic shops and toy stores coast to coast. It will not be a case, Stracynski told an audience at Stellar Occasion in Dallas, Texas convention October 21-22), of the tail wagging the dog."

In addition to maintaining control of the property, he wants to develop products which are genuinely wanted by the show's fans (calls for model kits were met with agreement from Stracynski and applause from the audience). Subsequent issues of the comic series will be written by Mark Moretti, John Ostrander, and Peter David. Laura Hitchcock will edit the book. (Artists had not been confirmed at the time of this interview.)

The TV series itself is a bit pumped up for the second season. The changes range from moderately subtle (a somewhat more versatile role for Claudia Christian's Lt. Cmdr. Susan Ivanova) to the definitely not subtle (From Sinclair's departure, to the fact that Captain Sheridan was the only Earth commander with any military victory against the Minbari during the war). The tempo of the series is changing.

Stracynski is proud of Babylon's second-in-command (Ivanova), and of the other important female characters featured on the show. "I'm tired of seeing female commanding officers who have to be bitchy about it, who seem to be angry all the time," he said. "Ivanova loves her job. She's very happy with it. She's unhappy with the frustrations which come with it at times, but she likes her job. She likes her role. She likes herself. She's more or less content with that."

Following Sinclair's recall to Earth, Ivanova is left in command of Babylon 5, expecting Sinclair to return. She has to deal with the diplomatic tensions (some things aren't changing on the station), and the result was one of the best scenes Christian has had in the series thus far. The scene, played for the audience in Dallas, drew enthusiastic applause, laughter, and many comments afterward. They indicate a new level of vital energy for the show, a sense that now that the groundwork has been put down, things can really get rolling.

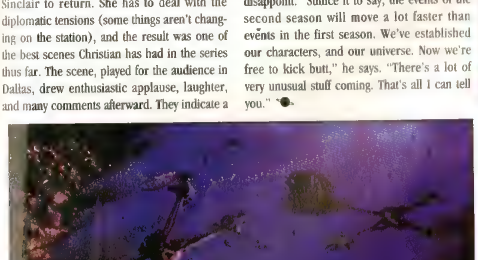
One of the things that began rolling, of course, was the station's old C.O., Commander Sinclair. What happened?

"In the first year, Sinclair was our gateway to the story. Michael himself called the character 'the narrator.' Through him, we heard about the Battle of the Line, the surrender, the missing 24 hours, Babylon 5 itself, and Babylon 4. We met the various ambassadors, and having served that function, his role in year two sort of tipped down a bit. All of a sudden, his character wasn't doing all he could be doing. I thought, 'maybe there's an opportunity here. What if we took Sinclair off the chess board for a while, and moved him to the Minbari homeworld, where he's still a part of the story.' We'll see him from time to time, and we'll broaden the story. Now we'll care what happens to Minbar because someone we know is there. And he's not just there as an ambassador. Something else is going on."

Stracynski continues, "Then we bring in someone like Sheridan, who doesn't know Garibaldi, who doesn't have a vested interest in saving Garibaldi when he gets in trouble next time, and see what happens with the dynamics. It gives Ivanova someone to be closer to, as Sinclair had Garibaldi, she has him. I think it's very good and fresh for a series. I think a series has to change. If you don't do that, you have a situation like in Star Trek where Ryker is second-in-command for seven years, which is outrageous. If it ever happened in the real military, your career would be over."

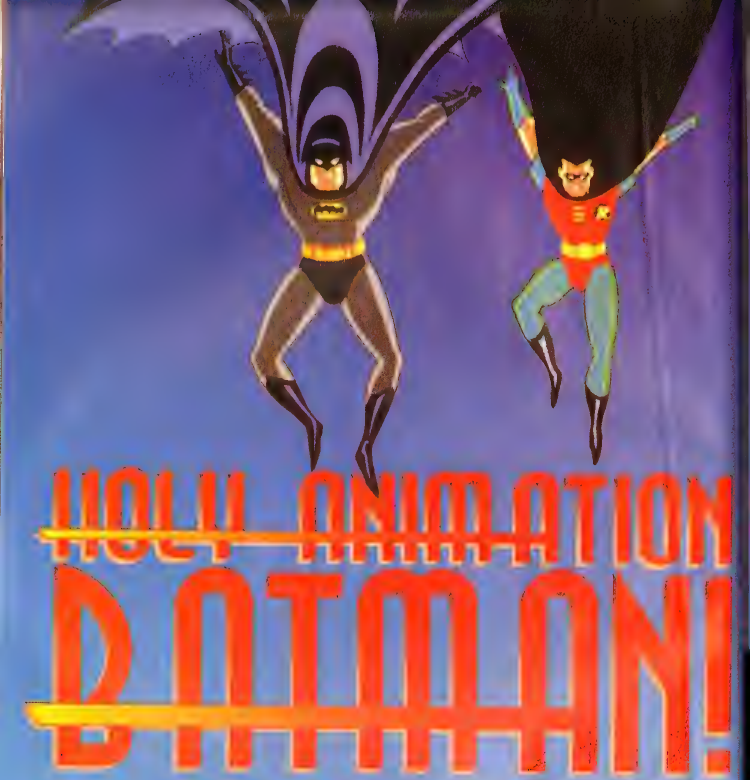
Looking forward to fan reactions to the second season, Stracynski still won't say a lot about what's coming up, but promises it won't disappoint. "Suffice it to say, the events of the second season will move a lot faster than events in the first season. We've established our characters, and our universe. Now we're free to kick butt," he says. "There's a lot of very unusual stuff coming. That's all I can tell you."

Babylon 5 TM & © Paramount Pictures



For fans seeking more information about Babylon 5, Stracynski haunts several computer bulletin boards, including CompuServe's science fiction and comic book forums. Either he or many of the show's hard core fans can answer most B5 questions. Just don't be surprised if the answers later turn into more questions.

The author wishes to acknowledge J. Kevin Topham-Ostrich, Stellar Occasion's ace security goon, for his help in setting up this interview and arranging credentials. Thanks, Kev!



HOLY ANIMATION BATMAN!

After sixty-five episodes of action, adventure, tragedy, and triumph, what could possibly be in store for the Fox Children's Network's animated Batman? This fall, Fox Children's Network and Warner Bros. bring you The Adventures of Batman and Robin from the same animation team! The new show promises to bring more off-beat villains, more fun adventures and more heart-wrenching stories of Batman and Robin to millions of fans.

Bruce Timm, co-producer of the series, says of the new show, "They are well worth your wait. If we had to rush them out, you would not have been too thrilled. The longer we have to put them on the air, the better they'll be. They're really well worth your wait."

Paul Dini, writer and co-producer of the series, explains how the team viewed the new shows, "We're approaching every one of the episodes as if it were going to be a classic. Not all of them will be, but we set out to make all of them little gems."

Dini comments on the series' creators' approach to Batman, "We always looked upon Batman as being a rather unique creative outlet. He goes so much farther than being one character. There's really a whole universe built around this one hero. So many artists and writers have contributed so many facets to Batman and to his legend and to his supporting characters, that I think that when we were constructing our own Batman, we were influenced a lot by each of those sources and a few others, as well." Dini goes on to say, "For writers and artists who like that kind of storytelling, Batman is a wonderful canvas to create something unique on. People will read it or watch it and say 'Wow! This take on Batman is really great!' But he's still the same guy with the Batcave, the car, and Robin."

The Rogues Gallery is featured heavily in the second season. Paul Dini explains, "We tried to spotlight certain villains and write the ultimate story with each of these characters. We

By Andrew Thomas Lee

tried to write the ultimate Killer Croc story, the ultimate Riddler story, and the ultimate Joker story. In other words, if we only had the chance to show these characters once in a season, what episode would you (the audience) want to see? What episode would tell you the most about these villains?"

Bane will make his animated debut in what the show's creators are describing as "a twenty minute fight." Ras Al Ghul shows up in another episode that's almost in "Conan, the Barbarian" territory. In "Riddler's Reform" Edward Nigma goes straight, giving up the life of crime. Instead he begins merchandising his Riddler personality with great success. Things go a little awry when he decides that Batman is still the root of his problems. Meanwhile the Joker is back in "Make 'em Laugh" and decides to settle the score with a comedy competition audience who laughed at him, not his jokes!

The new shows will also bring a new Batman villain to the animated series: Baby Doll! Paul Dini reveals, "Bruce (Timm) and I have created a new villainess called 'Baby Doll,' who'll be showing up at some point. She's like most of the cast of 'Different Strokes'. She's a TV child star gone horribly, horribly wrong.

Bruce Timm speaks enthusiastically of Baby Doll, "Baby Doll is one of Paul's best scripts ever. It's an Emmy winner for sure. Paul and I were talking and I said that one of our biggest failings was that we never came up with an entirely original villain that was a classic Batman villain like the Joker, or the Penguin. Harley Quinn is the closest thing we've come up with as a classic villain. The only one in the comics that really feels like it could have come from that Jerry Robinson - Bill Finger era is Scarface. So Paul and I made up this list of what makes a classic Batman villain. Well, they're psychotic. They have a weird visual gimmick. They're almost like Dick Tracy villains. They basically wear normal clothes. I'd been toying with this idea of a psychotic little girl as the villain. The main inspiration for that was this character that Lorraine Neuman used to do on Saturday Night Live called Baby Mogul. She ran the movie studio and would yell and scream at everyone. We realized that the broadcast standards and practices people wouldn't let us do that. We couldn't portray children in a bad light. We certainly couldn't have one running around with blazing automatics. Paul came up with this idea of playing her as an adult who has a disease that keeps her child-size. So she's basically this child star who never grew up. She's thirty-five years old and she has this little tiny girl voice. She looks like a little girl until you get really close and see these crows feet around her eyes. What's great about it is that she goes back and forth between these two voices. She'll be talking in this tiny little girl voice and then get angry and switch to this adult voice. It's really creepy and it's really bizarre. By the end of the episode it'll have everybody in tears. I love to make people cry over the Batman show. Paul's great at that. Paul is great at really tragic endings. There's a couple of tearjerkers in the new shows.

"Bruce (Timm) and I have created a new villainess called 'Baby Doll,' who'll be showing up at some point. She's like most of the cast of 'Different Strokes'. She's a TV child star gone horribly, horribly wrong."

Dini, himself, remarks on the use of pathos in the show, "I like stories that are a little sad

Batman & Robins are ™ & © DC Comics

They add a certain bittersweetness to the series. Batman's world is rather sad. I think that's the same way with most of his villains. They were all human beings once. They all wanted to live nice lives but things went wrong for them. The only way of rationalizing their lives, now, is by putting on the suit and striking back at whatever they feel is the root of their problems. In most cases their problem is Batman. That's the way it is with the Mad Hatter and Mister Freeze and Ivy and the Catwoman. Batman gives them something to fixate on and to vent on. In some of our best episodes there's some sadness and human emotion."

Batman: The Animated Series owes a debt to many unsung heroes. The solid performances by the voice actors have exceeded the expectations of many animation fans and the musical score accentuates the mood of each episode.

Both Dini and Timm credit Andrea Romano, casting and voice director for the show, for inspiring the voice actors. Timm says, "I was really nervous about getting good vocal performances. I hate the way cartoons of the last twenty years sound. That's where Andrea Romano comes in. When we sat down and first started recording the show, I knew it was going to work, because she had assembled the great cast. There were a couple of big [illegible] there. Rene Auberjonois and Marc Singer. Just hearing the way the voices sound ed - they sounded like radio, which is exactly what we were going for. It wasn't overplayed and it wasn't underplayed. It hit just the right note. She has to say at every recording to the people that had never worked with us before that this is not a cartoon, they shouldn't do cartoon voices. Otherwise they would immediately start doing the cartoon voices, the high pitched voices. We're always telling the actors 'Less. Less is better.' Paul Dini adds, "We've been blessed by a really sensational recording director, Andrea Romano. Everybody loves working with her. She's the best I've ever seen in the years I've been writing animation. She has a tremendous rapport with the actors and she knows how to get that very special performance out of them. I've seen actors who have worked on other cartoon shows come in and get really excited to work on Batman, because it's a fun show."

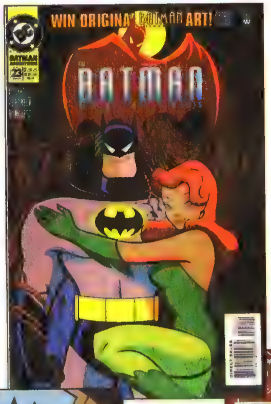
The scores for Batman contribute to the impact of each episode. Bruce Timm praises Shirley Walker, who supervises the scores of each show, "Shirley Walker is our resident genius. She's great! She has a whole team of people that work with her and they are all really good. They all try to score the music as if they were Shirley. They use Shirley as their role model. We have some of the finest scores in television, period. Shirley was robbed at the Emmy awards. She was robbed, I tell you!"

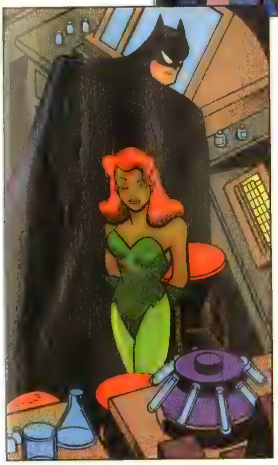
Five episodes remain for broadcast in the fall of '95. The remaining shows may be shown on Fox on Saturdays, or Batman may return to daily airings. One of the episodes saved for the fall includes a special DC guest. "Showdown" will feature Batman only at the very beginning and end of the show. Bruce Timm says, "The bulk of 'Showdown' is an adventure that Ras Al Ghul is relating to Batman. It's a story that took place in the 1880's with Ras Al Ghul in the old West and the hero is a sixty-year-old nasty bounty hunter with a screwed-up side of his face (Jonah Hex). That's going to be a great, great show. It's so weird. It's such a weird idea!"

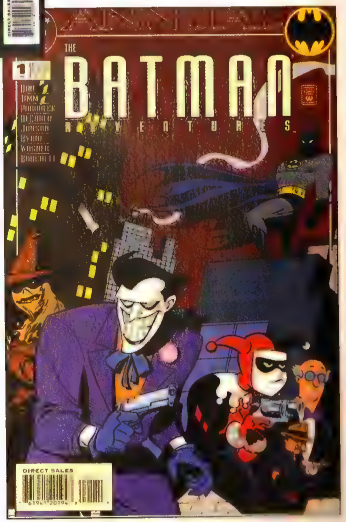
Beyond the fall of '95, Batman's animated future is unknown. Bruce Timm and Paul Dini are involved in a new project called "Freakazoid." The project is just getting underway, but fans can hope for a unique, stylized look and solid adventure writing that set Batman apart from so many cartoons. Rumors persist about a Superman cartoon to be done in the "Batman" style, but there are no confirmed reports on the project. Dini and Timm, as well as some of the artists from Batman: the Animated Series, have contributed to DC's *Batman Adventures Holiday Special* comic book, available in December. Plans are underway for a Harley and Ivy mini-series comic book from DC. Dini has also hinted at writing next year's *Batman Adventures*

Airdates for episodes of the Adventures of Batman and Robin:

11/5/94	Lock up
11/12	Batgirl Returns
11/19	Make'em Laugh (Joker)
11/26	Deep Freeze (Mr. Freeze)
12/3	Fear of Victory
12/10	Shadow of the Bat part 1
12/17	Shadow of the Bat part 2
12/24	Christmas with the Joker
12/31	Bane
1/7/95	Second Chance (Two Face)
1/14	Riddler's Reform
1/21	Baby Doll
1/28	Time out of Joint (The Clock King)







Annual. For fans who need a dose of the style and flavor of the animated Batman on a more regular basis, they need only turn to the *Batman Adventures*, a critically acclaimed book that features story and art that can, like the cartoon, be appreciated on many levels.

Bruce Timm reflects on the animated Batman, "I like the fact that twenty years from now the show will still look pretty good. A lot of people remember a show from their childhood and then watch it, wishing that they hadn't. Instead they wish they had just left their childhood memory of the show alive. I think Batman will date well. I think that twenty years from now, the little kids of today will be grown up and see Batman and say 'Hey, you know this show really wasn't too bad.'" •

IT'S ALIVE!

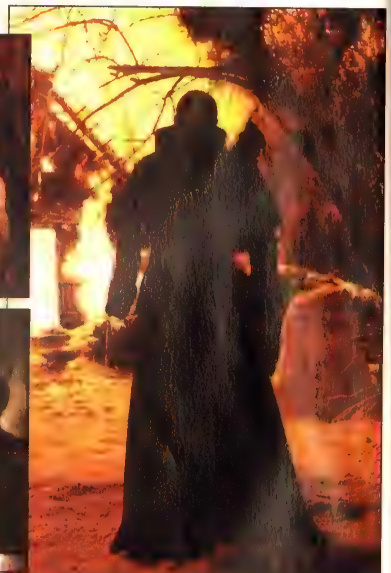
Frankenstein Rises Again

By Jake Rossen

I had a chance to see Mary Shelley's Frankenstein in its opening weekend and believe I should do something impressive box office business (As a matter of fact, it raked in an estimated 12 million dollars the first three days of its release.) My thoughts on the film are mixed, though.

Most of you have probably seen at least some of the original Frankenstein, starring Boris Karloff as the flat-headed, even-shouldered monster. That film was very successful, and led to a string of sequels that solidified the creature's position in pop culture. We all have this image of Frankenstein as Karloff interpreted him (see above description), and one of the challenges faced by the producers of this 1994 version was bringing the monster up to date. Director/star Kenneth Branagh and Robert De Niro (the creature) spent over a year laboriously pouring over medical books of all kinds, trying to get a sense of what a human might look like if someone had "built" him from assorted body parts. The result of their efforts, a ghastly, horribly scarred De Niro, is one of the films high points. It really does look as if he were pieced together from different human appendages. But, while Frankenstein certainly shines in the special effects department, the film is [illegible] several other areas, most notably in plot development.

The entire film takes place in the 18th Century, a still-learning, still-struggling time of invention and discovery. Victor Frankenstein (Branagh) is grieving over the loss of his mother, who died while giving birth to his baby brother. Victor, who follows in the footsteps of his father the doctor, vows to find a way to cheat death. Always the workaholic, this man of medicine spends nearly all of his time studying and learning his trade. The [illegible] at his mother's grave quickly becomes an obsession. The only thing that relieves him of his work is the lovely Elizabeth (Helena Bonham Carter), whom Victor befriended as a young boy. The two promise to marry once Victor returns home from medical school. After some time at



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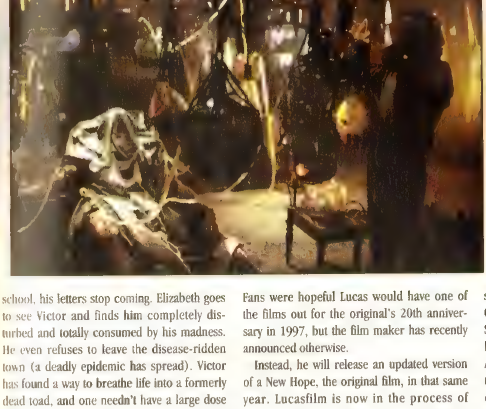
Photos by David Appleby



school, his letters stop coming. Elizabeth goes to see Victor and finds him completely disturbed and totally consumed by his madness. He even refuses to leave the disease-ridden town (a deadly epidemic has spread). Victor has found a way to breathe life into a formerly dead toad, and one needn't have a large dose of common sense to figure out what happens next. Victor eventually succeeds in his quest to raise the dead, and the Creature is born. Not knowing quite what to expect, Victor is unprepared for what he has done, and the disoriented being escapes.

The main problem plaguing Mary Shelley's Frankenstein is the way the film deals with the emotions of the Creature. While he initially appears kind towards those who treat him well, he turns evil once he finds out he's been created and manipulated. The articulate Creature vows revenge on Victor, and that definitely spells trouble for the doctor. De Niro has augmented strength and, as he explains to his "father," a rage burning inside him.

Mary Shelley's Frankenstein is more than tolerable entertainment. The film is definitely worth the price of admission, but it could've taken a step beyond what was expected. I was never really scared during Frankenstein. I fact I averted my eyes only during a few particularly grotesque scenes. Taken as a thriller, it does a mighty good job. For those of you who like a good, took-my-breath away scare... Frankenstein doesn't deliver. It may not have wanted to... but the raw material was there for a great horror film.

Lucas Takes A Detour

As loyal Star Wars fans are aware, George Lucas has been planning on making a new trilogy of films based on that Galaxy Far, Far Away for some time now. The movies would take place before the existing Trilogy and focus on the early relationship of Ben (Obi-Wan) Kenobi and Anakin (Darth Vader) Skywalker. Fans were hopeful Lucas would have one of the films out for the original's 20th anniversary in 1997, but the film maker has recently announced otherwise.

Instead, he will release an updated version of a New Hope, the original film, in that same year. Lucasfilm is now in the process of upgrading the special effects more to today's high standards, and also plans on adding in some never-before-seen scenes. So what about the new Trilogy? The first installment is tentatively scheduled for release in 1998, the following year. There still isn't any word on who will star, although Lucas recently squelched rumors Kenneth Branagh would play a younger Obi-Wan. When queried about the hot topic among fans in a recent TV Guide, Lucas was blunt: "Absolutely not."

Richie Rich Hopes to Cash in at the Box Office!

Richie Rich, a staple of Harvey comics for close to 40 years, is finally making it to the big screen. And who better to play him than Macaulay Culkin? He can certainly relate to Richie's financial situation....

Due to be released this month, Richie Rich deals with the Poor Little Rich Boy's plans to thwart the vile Laurence Van Dough, played by John Larroquette of Night Court fame. Seems that Van Dough wants the Rich fortune and plans on achieving his goal at any cost. Will he succeed? Will the Rich family finally go begging the bank for help? Will Culkin finally have a hit after The Nutcracker and the Getting Even With Dad fiascoes?

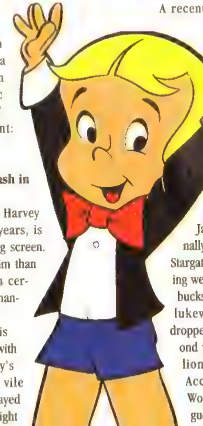
Richie Rich is due on December 21st. Another Harvey inspired film, Casper, is due out next year. Look for some great effects from Industrial Light and Magic. And if just one Culkin movie isn't enough this Holiday season, check out The Pagemaster, a fantasy that blends live action and animation.

Street Fighter Makes The Jump To The Big Screen

The Street Fighter series of arcade and home-platform games has been an enormous success for Capcom, the distributor of the games. The one-on-one game is about to make another leap, this time to the big screen. Jean-Claude Van Damme will star as Guile, a U.S. Colonel sent to Shadowloo in Southeast Asia to stop an escalating battle between two dictators. The late Raul Julia, of Addams Family fame, will portray M. Bison, the vile ruler of the fictional location. All of the characters from the Super Street Fighter 2 game will make appearances, with the exception of Fei Long. Look for a nicely sized merchandising push from various licensees to coincide with the December 23rd release date.

Short Shots

A recent issue of Entertainment Weekly stated that a Batman Forever teaser (preview) would appear in theaters this month. Keep an eye out for it... The new LucasArts Star Wars game, Dark Forces, has been pushed back to a January release. It was originally scheduled for November... Stargate had an impressive opening weekend, raking in 16 million bucks its first three days, despite lukewarm to cold reviews. It dropped off only a little bit its second weekend, earning 12.5 million... A new video game by Acclaim Entertainment, Wolverine's Rage, starring (you guessed it) everyone's favorite mutant maniac should be in stores either by the time you read this, or very soon. It's available on both the Sega Genesis and Super NES platforms.



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STAR WARS

A FORCE TO RECKON WITH...

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A long, long time ago, in a movie theater far, far away...(okay, it was 1977) George Lucas' third feature film debuted with little fanfare from the mainstream press. While convention-going science fiction fandom had been prepared by a stealth advertising campaign, most folks didn't have any idea what to expect. What they got, of course, was **Star Wars.**

In a decade of bad music, bad clothes, bad television, and really bad films, it was that rarest of all gems, a true classic. It was also unlike anything moviegoers had ever seen. It made a ton of money, and ranked number one at the box office for years. If it seems like ancient history, think about this: It played at theaters for well over a year. And it's been playing for its fans ever since.

The new (or current) round of **Star Wars** merchandise, dating roughly from the release of Timothy Zahn's Heir to the Empire, is the most sophisticated to date. The various items are also refreshingly enjoyable. In a time when overstocked movie merchandise for failed "big" films is the norm, the **Star Wars** materials continues to be in demand, even though the last installment, **Return of the Jedi,** was released in 1983.

The products range from lavish comic books by Dark Horse Comics to highly detailed role playing games by West End Games. Computer games by Lucas' own LucasArts, original novels from Bantam Books, and new trading cards from Topps just scratch the surface of the **Star Wars** phenomena. The quality is uniformly high, and the products have at least one other thing in common: continuity.

Books and Comics

"Continuity has always been part of the publishing plan," said Allan Kausch, Continuity Editor for Lucasfilm. "The three films established an overall continuity... so it was natural when extending the storyline through the spin-offs to maintain that approach. In the past readers were satisfied if the works didn't directly conflict with the films. With more and more published works being produced, a cohesive approach became essential to avoid conflicts with not only the films, but also with the previously published works as well."

"Getting the new books to dovetail with each other and with the existing publications hasn't always been easy," Kausch continued, "but we know that our fans appreciate the effort."

Appearing shortly after Heir to the Empire, and set just following Zahn's trilogy, came Dark Horse Comics' *Star Wars: Dark Empire,* by writer Tom Veitch and artist Cam Kennedy. Like the best selling Heir, *Dark Empire* caught people by surprise. It wasn't that the creators and publishers at Bantam and Dark Horse didn't expect these stories to sell. It just seems that no one expected them to sell as well as they did. After such a long wait, **Star Wars** fans were HUNGRY!

Michael Martens, the Dark Horse editor responsible for his company's **Star Wars** titles, agrees. He said that Dark Horse has sold better than 50,000 copies of the trade paperback collection of the *Dark Empire* mini-series (a frequent industry benchmark for a successful trade paperback is 8,000-10,000 copies). The book is going into its fifth printing. "I don't think anyone was quite ready for the re-emergence of **Star Wars.** Certainly Lucasfilm knew what they were doing, but when Dark Horse picked up the license, I really don't think anybody had any idea Dark Empire would be so big," he said.

Dark Empire artist Cam Kennedy said he was surprised by the level of fan reaction to the series, and by the wide age range of the fans who lined up to see him at signings. "At signings, I've had parents who were just little boys and girls when the first film came out, there with their little boys and girls who are fans. It's a very good feeling."

Kennedy, an artist who considers his work only 66% done if he doesn't color it himself, used the opportunity presented by *Dark Empire* to use a range of subtlety and mood in his colors rarely seen in American comics. He promises to do more of the same in *Dark Empire II* (which premieres this month) and in the one-shot *Boba Fett* he'll start when his work on the current series is finished.

"When I was doing the signings for *Dark Empire,* there were always people coming up and asking, 'Is Boba Fett going to figure largely in *Dark Empire*?' or 'Any chance of doing a Boba Fett series?' I'd like to do it like a spaghetti western, take two or three days out of his life and show people what a mean guy he is. He's just in it for the money." *Boba Fett,* it's only fair to warn his fans, has been announced by Dark Horse but is not yet on Michael Martens' schedule for a specific release date.

Both Martens and Bantam Books editor Tom Dupree, who handles the **Star Wars** novels, take justifiable pride in their products and the role those books played in re-kindling fandom's love affair with the saga. "Our contract with the readers is that you're going to get a full-throttle **Star Wars** ride," said Dupree, "with all the stuff that made **Star Wars** great - space adventure, battle action, and interesting characters."

In addition to Zahn's trilogy, Bantam has published a number of original novels and have more on the way. In Kevin J. Anderson's Jedi Academy trilogy, The Truce at Bakura by

By J. C. Vaughn

Kathy Tyers, The Courtship of Princess Leia by Dave Wolverton, and the current release, The Crystal Star by Vonda N. McIntyre, readers get extended snapshots of the same galaxy as readers of the Dark Horse's *Dark Empire*, or its sequel, *Dark Empire II*. The images and descriptions aren't all of the same time or place, but the overall universe in which they occur is unified. A great deal of coordination between writers is required, particularly when several writers are working at one time on different stories.

At Bantam, it's Dupree's job to make sure no one's contradicting anything that's gone before and to resolve any conflicts with material in development. Currently, he is working with Roger MacBride Allen, Kevin J. Anderson (a hardback this time), and Timothy Zahn, among others, on new novels.

Martens plays a similar role at Dark Horse. They in turn coordinate with Lucasfilm's Kausch. The active coordination of the various efforts has had unexpected payoffs.

Jedi author Anderson, for instance, is co-writing Dark Horse's new *Tales of the Jedi: Dark Lords of the Sith* with *Dark Empire* author Tom Veitch. The two first talked when Anderson realized that *Dark Empire* radically altered his already-submitted outline for the Jedi Academy books. "The credit goes to Lucasfilm," said Dupree. "I just deal with the books. They've got people that are tying together the adult novels with Bantam, comics, the young adult novels Berkley is going to publish. So if something happens in one of the media, it has happened. Just about every one of the books changes **Star Wars** history in some way. If it happened in the comics, it has happened. If it happens in one of the books, it has happened."

Magazines and Cards

The tapestry is vast and still growing then, but how can a **Star Wars** fan keep track of what happened when? There are two excellent new publications, Lucasfilm's own *Star Wars Insider* and Topps Publishing's *Star Wars Galaxy Magazine*.

Star Wars Insider, in its first issue, featured an outstanding timeline, detailing the chronology of films, books, and comics. It will regularly offer news and features about the films, upcoming projects, and other items.

Star Wars Galaxy Magazine is a quarterly, with its second issue due in January. It is without doubt one of the most choice fan-oriented publications ever assembled. Its first issue contained an introduction to role playing by West End Games, a look at "Dark Forces" (the new computer game from LucasArts), an overview of Dark Horse's comics and an original 8-page "Droids" comic from Dark Horse. It even had an excerpt of Bantam's The Crystal Star.

The issue also contained a number of news items. The most important was the announcement that the original film will be re-released in 1997 - with all new special effects. It will be followed, the article said, by the first film of a new trilogy in 1998.

There have, as most fans know, been rumors for years. The great thing about news in *Star Wars Galaxy Magazine* is that readers will know it's news from Lucasfilm, not rumors from who-knows-where. "It's a project we've got a lot of hopes for and a lot of enthusiasm about," said Greg Goldstein, Director of Publishing for Topps. "It's sort of a cross-pollination of all the major **Star Wars** licensees. Of course we want Bantam Books in there, and we also want Del Rey. We also want Dark Horse to be a big part of it."

Reader reaction, he said, has been outstanding. "What criticisms there are have been so minor," he laughs, "I keep waiting for the other shoe to drop." He says many of the letters of comment have found their way to Topps via the Internet, the subject of what will be a regular column called "Cybernotes" in the magazine.

Kevin Fitzpatrick writes the column and spends a great deal of time keeping up with fellow fans and professionals in various computer forums concerning the films. He sees his column as natural link between the on-line world and print media. In the first issue, he discussed how fans ranging from young kids to Navy pilots connect and discuss the trilogy, the collectibles, and so forth. He said he'll be continuing and expanding that in future issues. "The whole magazine's goal is to further fandom," he said. His personal goal is to let peo

ple know they can use their computer to enhance their enjoyment of **Star Wars.**

"They might not live next door to someone who's as big a fan as some guy in Nebraska or Hong Kong," Fitzpatrick explained. "In my article, there's (comments from) a guy in Australia, a guy in Canada, a guy in Germany, and also from people across town."

The second issue of *Star Wars Galaxy Magazine* will sport a cover by Dave Dorman, best know in Jedi circles for his covers to *Dark Empire*. The third issue (which will showcase **Star Wars** aliens), tentatively will feature a cover by Walter Simonson, who has done the chase cards for the "Star Wars Galaxy" trading cards.

Trading cards are, of course, what Topps is best know for. "Topps is really one of only a handful of licensees that have been along for the ride all along," Goldstein said. Topps produced cards for each of the films during their original releases and now produces several deluxe sets in addition to the magazine. He said the company was extremely proud of the magazine's first issue and of their recent and upcoming sets of trading cards. Asked to compare their product today to their original **Star** Wars products, Goldstein chucked and called the comparison "probably unfair."

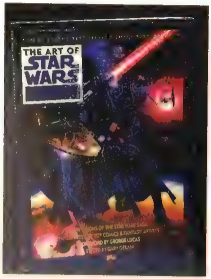
"Like the technology took Lucas' films to different heights each time out, the whole trading card technology has changed dramatically since then, specifically in the last five years," he said. "The quality, just in terms of the kinds of paper stocks we're using, the kinds of printing methods we're using, everything has changed. That's what makes a project like (Topps' new) Widevision exciting."

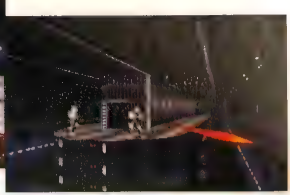
The Widevision cards are wider (or longer) than traditional trading card dimensions. The format is ideally suited for displaying scenes from movies in the same proportions they were seen on the screen. The Topps **Star Wars** Widevision cards are the first film-based cards to be produced in this size.

"One of the things we're bringing to the table in addition to never before having digitally mastered film for trading cards - nobody's ever done that - is using a new printing process called waterless printing," Goldstein said. "This enables us to use a finer screen, giving us better resolution when we print the cards."

He also said that the promo cards for the series, which attracted a lot of attention even from comic shop owners who normally aren't that interested in trading cards, were <u>not</u> printed with the new process. "We hadn't finished our tests by the time I needed to get the promo cards out. I say that to people and they just think I'm kidding," he said. "Wait until you see the difference."

Topps' other line of **Star Wars**





cards, the aforementioned Star Wars Galaxy cards, have already proven a fan favorite. The first two series featured theatrical poster art, pre-production sketches, book cover and comic art, and original pieces commissioned from popular artists for the series' "New Visions" sections.

Designed and edited by Gary Gerani, Topps' West Coast Editor, the sets have each included six chase cards by Walter Simonson. 1995's Star Wars Galaxy III will also include six chase cards by Simonson (The chase cards from each set combine to form a mosaic of characters from the trilogy, and each mosaic combines with the other mosaic to form an even bigger picture). The first two sets are also available in book form, entitled The Art of the Star Wars Galaxy, Volumes I and II.

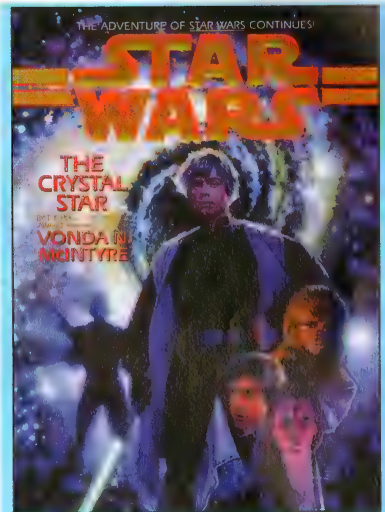
"These things are kind of like doing books," Gerani said. "They eventually become books because they can be adapted to it very easily. If you're doing a really good book on a subject, it's something that you can thoroughly research and come up with all different elements that are fascinating to explore, whether it's the production art used to design the film, or promotional art from around the world, or the art inspired by the films."

In researching the cards and looking for the pre-production and promotional art, Gerani had access to the Lucasfilm archives. There he found sketches, designs, and finished artwork; much of it had never been published. Some of it had never been used at all. He was surprised by the sheer volume of it. "Star Wars is probably the best example of something you could continue to explore and never have it get boring," he said.

Gerani said that in addition to the third (and final) Star Wars Galaxy set, Topps would be producing Widevision sets of both **The Empire Strikes Back** and **Return of The Jedi.** The first four issues of the magazine will include some of the original cards in the "Topps Finest" chrome format, and a full series is possible.

1997 or Bust

With the re-release of the original film approaching, and the new films a year after that, interest will continue to grow in George Lucas' universe. As long as Lucasfilm is affiliated with serious enthusiasts such as the people at Dark Horse, Topps, Bantam, and the other licensees, it seems like that interest will be rewarded. "●-



"Crystal Star" Bookplate Offer

Vonda McIntyre, author of Bantam Books' Star Wars: The Crystal Star, has extended a unique offer to Overstreet readers. Fans who would like their books autographed don't need to wait for a signing tour; they can get signed bookplates she describes as "cool holographic paper stickers" straight from the author herself.

"Anyone who'd like a signed bookplate can have one if they send me self-addressed, stamped envelope," she said.

Her address is Vonda N. McIntyre, P.O. Box 31041, Seattle, WA 98103.

On the Razor's Edge

an Interview with Everette Hartsoe

Could you tell our readers a little about yourself?
I am twenty-seven years old. I am married with three kids. I was born and raised in Hickory, North Carolina and have been here all my life. Prior to doing comic books, I worked in a textile mill making masking tape. I had this crazy idea one day about getting into the underground comic field. The idea paid out, and three years later it's still going strong.

What motivated you to actually get involved in comics?
When I was scratching my teen-age years, I started getting more into the black and white comics instead of the color stuff. I started getting into the alternative scene. Horror, violent-raw, black and white books like *Faust* and *Grips* really impressed me. I got the inspiration for the Razor series by watching Howard television one day. It was a segment on Wall Street. It's about a woman who comes on shooting hundreds of guys. It's a "mass" massacre in a ninety-second cartoon. Razor was born! I wanted this character to be female and wanted her to be vicious with no soft side. So I did a few rough drafts and I took $1,200.00 of my federal tax return to print up my first book. I printed 9,000 copies of issue #0 of Razor and numbered all of them. I sold all of them. Five months later, I decided to do an issue #1 and reprint #0. The orders were fantastic. I think I sold 7,000 #1's and 5,000 reprints of #0. I put out issue #2 and had Jim O'Barr do the cover. That issue sold over 13,000 copies. At that point I said, "I think I can quit my job, I think I can work this." So that's when everything started taking shape.

You had printed a comic book called Code Name: Heavy Metal. What ever became of that title?
Code Name: Heavy Metal was my second comic that I published. Sales were decent, but the story and the character left a little to be desired. Even though I still get requests today for Code Name: Heavy Metal, I'd rather stay away from it. It's too cliché.

What are your plans for your new character Poison?
Poison will be a three issue mini-series. It will be in full color. It will be drawn by Mike Wolfer, owner of Ground Zero Comics. Mike is an excellent artist. We finalized the deal in Philadelphia, so he's part of the team now. Jude Millien, the artist that did Razor #12, will spin off and do the Stryke mini-series. He has some great ideas.

Do you plan to expand Stryke's role in the future?
Stryke will have a three issue mini series that is going to help fans "flesh out" who Stryke and Razor are. Everyone knows that they are sisters, but now we need to go back a little further. There are many gaps in Razors past. I had to do things in her past, that would totally crack her up and make her insane. The Stryke mini series should answer everyone's questions about both of them.

In the Razor series, which book would you consider to be a "key" issue?
Issue #10 is a very important piece to the puzzle. It is the first time that the mother has been mentioned.

On a more personal note, how does your wife react to the content of the books?
She accepts it. This is more than just me sitting around drawing comics and making money. This is almost rehabilitating me. It helps me vent out my own personal feelings toward society. Unfortunately, my family has been a victim of violent crime. I mean, I have gripes against the system. If I didn't use my art to help me get over the rough spots, I would go crazy and start burning down things. My artwork is helping me vent out my emotions, angers, and frustrations

As a child, did you read comic books or collect comic books? Who were your favorites?
Well, I remember my first few comics. Green Arrow, Green Lantern and The Flash were okay, but I think what really grabbed me by the throat was Frank Miller. Frank Miller's Daredevil is when I started saying, "Hey, comics are good, this is good stuff."

© Everette Hartsoe

Interview by Todd Hoffer

Dark Angel © Hart D. Fisher

Everything I used to read prior to that was your basic fun, super-powers stories. When Frank Miller took over Daredevil, he brought in the Punisher, Angel Dust, and hitmen. This really impressed me. I thought "Okay, so we can actually bring some other real life situations into the comics."

Was there anyone who influenced you artistically?

I've had a lot of influences. The biggest being Frank Miller, Tim Vigil, and even John Byrne. If you notice, my character's eyes are "John Byrne eyes." His eyes, the pupils, the whole shape of it, is from John Byrne. I use it over and over again. I never stop learning. If you notice in The Suffering, I started picking up influences from Joseph Linsner. Hanging around him, he taught me a few things. I picked up that style from him to set the mood for that particular mini-series.

You had mentioned Joseph Linsner. Are you going to have any guest artists doing covers or inside stuff for you in the future issues?

Of course… I'm still a "fan boy" at heart. I used to go up to artists and say "Hey, sign my book" Now it's like we're buddies. We go out, we drink, whatever. Jim Balent will be doing a cover for me. This will be the second cover he's done for Razor. He's always been a good friend. Joseph Linsner, of course, loves drawing Razor. He said he loves the character, so he'll always be around. I approached Jae Lee in Philadelphia to do a cover for Razor, and he sounded interested. I've had pin-ups from Jimmy Palmiotti, Mike Wieringo from the Rogue mini-series, and Chuck Wachevich from Justice League International. I personally like to see other artists' interpretations of my character. It's a thrill for me.

After a break, what possessed you to start doing Razor again?

The reason I took a break was to get the issues out more often. If the issues keep coming out, it helps build a fan response. Fans were requesting that Everette Hartsoe come back to Razor. They wanted me back, so I'm back.

Are there any plans to do cross-overs like the one in Razor Annual #1 with Shi?

Oh yeah! You know I love cross-overs. To me that puts some excitement back into the media when you see two characters together from different companies. That's always exciting. I have talked to a couple of companies, but nothing is planned. I would like to see a crossover with Evil Ernie. I like that character. He's a fun character, and of course it would be totally wacky but… sometimes wackiness is good.

Do you have plans to take all of your titles to full color, or are you just going to do it on a limited basis right now?

We have to take something like that slowly. The plan is that we're going to put Razor out in color, then the Stryke mini-series and then the Poison series. We are trying to push toward doing all color but I don't want to let black and whites go all together. I still have one more issue of The Suffering to do, and of course you know that's a style all its own.

When can we expect the release of the next Suffering issue.

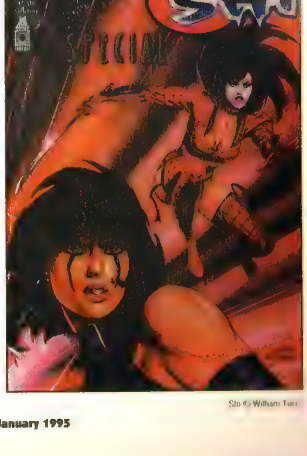
I'm looking around March. I'd probably have a fill-in artist on issue #4 of Razor Burn, so I could get The Suffering done.

Can you give your fans an idea of what's in store for London Night Studios in the future?

Each company has its own look and its own philosophy. What we're going to be doing here at London Night Studios, of course with color, is trying to expand the audience. I know a lot of the old fans are wondering, "Are you going to water this down? Are you going to get corny?" I can guarantee that we're not. Okay, we'll take out some excessive swearing and any nude shots but… as far as the dark element, it has got to stay, and the violence has to stay. London Night Studios will be known as the pulp fiction of the comic industry. I want to be known as the Quentin Tarentino of comics. I want to show you what real bad girls are all about. Just because you've got this little tight costume and you smack a couple of faces doesn't make you bad. We're going to show you what bad girls are all about. Once fans get a dose of Razor Burn #1, then take a taste of Stryke #1, people are going to wake up and say "Oh! These are the baddest of the bad girls."

It sounds as if '95 is going to be a really big year for you. I wish you all the best of luck, and continued success.

Thank you; it's only going to get better! ●



Shi © William Tucci

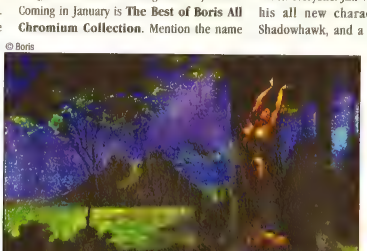
FROM VALIANT TO VAMPIRELLA

Valiant of a different sort - Hal Foster introduced the mythical and medieval of Camelot almost 50 years ago to comic strip fans. The adventures of a brave young knight are retold in this classic strip. **Comic Images** releases the first in a series featuring King Feature Syndicate characters beginning in January. **Prince Valiant Collector Cards** will feature the classic Hal Foster artwork and new art from the soon-to-be-released series from Marvel Comics. No mutants, no talking dinosaurs, no space aliens, just a nostalgic spirit of classic adventure. Foster's vintage tales still entertain over a million readers each week in newspapers around the world. As a motion picture from Paramount is in preparation, look for increased interest in the near future for other "Valiant" projects. Six chromium cards, 500 gold Hal Foster signature cards, a 3 card subset of "Funny Pages", a medallion card and mini-press sheets are all randomly inserted.

© Voyager Comm

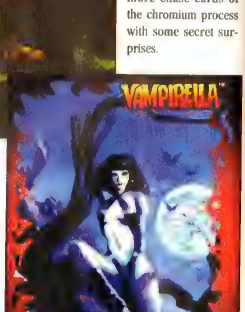
Vallejo shuts out Picasso - How many card sets does Pablo Picasso have? Zip. Zero. You can't say that about Boris Vallejo. The unenviable job of selecting 80 out of nearly 400 incredible works of art is a herculean task. Comic Images has somehow managed to do just that. Coming in January is **The Best of Boris All Chromium Collection**. Mention the name

© Boris



Boris and visions of sinewy warriors and sensually powerful women fill the mind. Boris Vallejo's fantasy paintings have graced paperback covers, calendars, posters and 4, count 'em, 4 card series. Nine never-before-seen images plus a checklist complete the 90 card set. Throw in a random assortment of Omnichrome, "Triadmiration"(3 brand new art cards subset), medallion and signature cards and you've got one helluva card series.

A Six-Pack for all ages - Topps presents the long awaited **Image Universe: Founders Series.** This series has all 6 Image Comics founders: Larsen, Lee, Liefeld, McFarlane, Silvestri and Valentino. All 90 cards feature the Topps Finest quality, their version of the chromium process. Previous Image card sets have focused on individual creator efforts, but this is the first time ever all 6 Image Comics artists are together in one large series. Exclusive sneak previews will be revealed in this set. Erik Larsen exposes a special secret crossover with the Savage Dragon that will shock everyone. Jim Valentino offers a look at his all new characters, the silver-age Shadowhawk, and a new super hero team. Sorry, no hints. Spawn also makes his trading card debut for a major publisher. Topps's Clearzone Chrome chase cards are presented for the first time. Six in all. Plus 12 more chase cards of the chromium process with some secret surprises.



© Harris

February is Vampirella month - Jim Warren decided to add a female character to his popular horror magazines Creepy and Eerie.

By Max Gottfried

© Landmark

Bad to the Bone - Its quiz time. What's the dazzling new Saturday morning TV show which has a hot toy line selling like crazy across America? **Wrong!** Those morphin rangers are last year's news. It's **The Skeleton Warriors!** Now comes a brand new card series from Fleer for 1995. The CBS show is a classic struggle of good versus evil with gallant heroes doing battle against the evil skeleton hordes. The Playmates action figures are some of the most detailed ever created. '**95 Ultra Fleer Skeleton Warriors** is a 100 card set with brilliant color, nifty computerized special effects and gold foil stamping. The bonus cards; Glow-in-the-dark, Power Blast, and Suspended

© Harris

Designed by Trina Robbins and painted by Frank Frazetta, Forrest Ackerman's creation debuted in 1969. In time for Valentines 1995, comes the **Vampirella Super Premium cards** brought to you by Topps. This 90 card set presents the best of the Harris and Warren publishing vaults combined with 30 all new pieces by the top illustrators of the female form. Classic images of Vampi are by Frazetta, Adam Hughes, Dave Stevens and more. You'll howl over the future classic images by Julie Bell, Simon Bisley, Fastner and Larsen, and many more! Six horrorglow chase cards are by Image comics artists. Tracy Kahn, the model portraying the sexy Vampirella character, is featured in an all photo subset. Down, boy, down!

© DC

Animation are all stuffed into packs that are more a regular than random selection. You'll need a leg up to find these bone chilling cards because they will be distributed on a limited basis. That's right, only comic stores will carry them. No Wal-Mart. No mass distribution. You will definitely dig these cards.

Cards on Tour - Todd McFarlane's recent tour celebrating his **Todd Toys** has had stop overs in New York, Dallas, and Los Angeles. If you were one of the fortunate who stood in line to purchase a cool Spawn action figure, kill 2 hours, get an autograph, and meet Mr. McF, then you also received something special. All lucky recipients walked away with a limited edition card. With a maximum printing of 10,000 individually numbered cards, this is one guppy that card sharks would love to sink their teeth into!

FAO Schwarz
SPAWN
No. 788
TODD
On October 29, 1994, Todd McFarlane debuted the spawn action figures at FAO Schwarz. A 5" 18kt limited edition plate of SPAWN was produced to commemorate the event.

© Todd McFarlane

Walt Disney's "X-Men" - **Gargoyles**, Disney's newest animated television show, will soon be a card series from SkyBox. This is Disney's premiere venture into the super hero genre. Set in New York City, Gargoyles focuses on winged warriors who are stone by day and flesh and blood at night battling modern day barbarians. Critics are acclaiming this as Disney's "X-Men" with its outstanding animation, interesting plots and well written stories. Keith Wood, Marketing Manager for SkyBox, is confident that "Gargoyles will provide the dark super hero stories that kids love to see." Hey, Keith, I don't know about kids, but this card shark loves 'em, too.

FPG + TSR = A-OK - Fans of Dungeons & Dragons are already familiar with the work of **Jeff Easley.** In agreement with TSR, FPG will be releasing a 90 card set with paintings taken from the vast archives of art. You'll break your teeth on the now standard 18 point stock. The superior collation yields a couple of sets per box with a majority of the Metallic Storm bonus cards. Let us review. You're on the P.D.Q. that FPG will be publishing Jeff Easely of TSR so pick 'em up ASAP, please R.S.V.P.

© Jeff Easley

Shi Moves In Mysterious Ways

CRUSADE ENTERTAINMENT, LTD.

Unconstrained, free, self-reliant, or more precisely put - INDEPENDENT. This word also describes an increasingly large presence in the comic book industry today. While the larger publishers are still quite successful, the independent publishers are more and more becoming a force to be reckoned with. Among them is Crusade Comics with its premier title Shi.

When William Tucci first decided that illustrating and creating comics was what he wanted to do, he pounded the proverbial pavement with his portfolio of submissions, approaching all the major (and minor) established publishers. According to these people, however, this work never fit their mold. His submissions were critiqued, and William would go back to the drawing table and try to adapt his work to fit the style of these publishers. This continued until, according to Tucci, his work was no longer his own, and he still had nothing to show for it. Upon this realization, Tucci set out to do it on his own. He had created a character and story some time before that he truly believed was exciting and unique. He went back to being the artist he was at heart, leaving all the molds and critiques behind. He was now unconstrained. "Shi" was born.

Originally she was a male. Tucci's love of the female form changed that. He came up with a costume and face to match the depth and excitement of her story. First, her name was Katana, then it was Ran. After further research, she was named "Shi" - both formidable and attractive, just like her character.

Then came the search for financing. Tucci approached friends and family, companies and individuals to borrow just enough funding to get "Shi" out there and in the stores. He no longer was interested in just having his work published, but wanted to do it himself with no one else having any ownership or control in his creation. Crusade Entertainment, Ltd. was incorporated and Tucci was free to run his publishing company as he saw fit, determined to be different from most of the industry.

Tucci next employed the talents and artistry of illustrator/colorist Barry Orkin and scriptist Peter Guitierrez to assist him in producing a comic book that would be outstanding, different, polished, and detail oriented. He was determined to make Shi a cut above the rest with humanity, reality, depth of story and, of course, beautiful art.

In March of 1994, Shi: The Way of the Warrior #1 was released to an overwhelming response. Tucci always had faith in the story and character, but never expected the fans' reaction to be to what it was. Shi #2 added to the success of the publication. "Shi" #3 should be the best yet, as Tucci continuously strives to improve on his previous work. He has also added Michael Bair, Gary Cohn and Nelson Arsenic to the Crusade team.

It has been the "independence" of this "independent publisher" that has made it the success it has become. And Crusade Comics is not alone, as there are many independents out there putting out quality and variety.

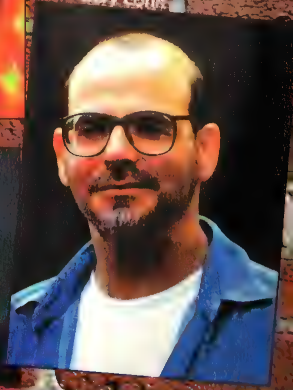
Indy PRESS PRO-FILE II

William Tucci

Barry Crain

Jackie Ashton

Peter Gutierrez



Gary Conn

Adventures Into Weird Worlds

© MEG

Adventures Into Weird Worlds is a classic Atlas pre-Code title. Published from January 1952 through June 1954, the magazine spans the "boom years" that marked the industry's highest sales point ever and also the peak period of Atlas. These boom years are known for incisive and imaginative storytelling that was more than matched by art from the widest variety of talent ever to work for one company.

This title could not have continued past the Comics Code Authority's strict guidelines (adopted in late 1954) which forbade the words "weird," "terror," or "horror" from appearing as part of a comic's title. The three issues featured here all hail from that first great year. Sticklers for periodicty logic (and other comic aficionados) will note a strange publishing anomaly unique to Atlas (as far as we know). Issue #1 was dated January 1952 and #13 December 1952. This amazing feat was accomplished by publishing a "quarterly" issue (Spring, #4) as well as the twelve "monthly" issues.

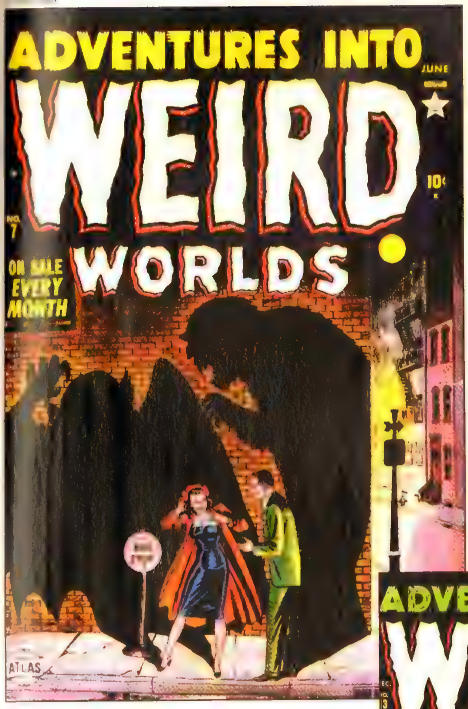
1952 is my favorite year (it's the year I was born), and since I've raved about some awesome later issues (#21, #24, #27) at length previously, I'll stick to the first half of the run this go-round. The quality of the Atlas work and style was more or less consistent through this era, so these issues will adequately represent the series as a whole. This early focus also has going for it a nice spotlight on three superlative Atlas cover artists: Joe Maneely, Russ Heath, and Bill Everett.

***Adventures Into Weird Worlds* #3** (March 1952) features an alien attack cover that captures the lurid essence of Joe Maneely's art. This issue offers more treats for Maneely fans... inside is a story based on the cover that's not only drawn by Maneely but written by him as well. And it's a pretty fair effort, mixing anti-Commie sentiments with the outer space invasion. "A Shriek in the Night" is a so-so story that, at first glance, seems to be drawn in a crude "house style," yet, upon closer examination, it reveals a lot of subtlety and power. Also herein is a fable where the ghost of the spaceship that dropped the first cosmic bomb in the war that ended life on Earth, wanders the galaxy like a future version of "The Flying Dutchman"... offering a warning, to other intelligent races, of the dangers of nuclear weapons. The last story, "The Empty City", brings on another batch of interplanetary invaders who, this time, are systematically replacing the people of Earth with alien duplicates! A human reporter discovers this, perhaps too late...

There is a prevalence of science fiction in these early issues that soon gave way to the blend of sci-fi, fantasy, mystery, and horror that filled all twelve of the Atlas fantasy titles. This issue did not have a number on the cover because back then newer titles were viewed with skepticism, and the prime rack space went to more established favorites. So many publishers did not cover-number early issues, and some even took the expedient step of beginning their titles with higher numbers.

The cover of ***Adventures Into Weird Worlds* #7** (June 1952) is my favorite Russ Heath Atlas cover; the symbolism here needs no elucidation. The inside contents are also worthwhile, leading off with a cool and creepy crime yarn, "The Cat's Whiskers", illustrated by Vic Carrabotta. The splash panel is an intense electrocution scene, and the story moves swiftly towards a punch line that packs a wallop. "The Strange Road" has Ogden Whitney art in a story of a bus driver who finds that he has been chosen to pilot an excursion into eternity. Whitney imbues the somewhat straightforward plot with a dream-like atmosphere.

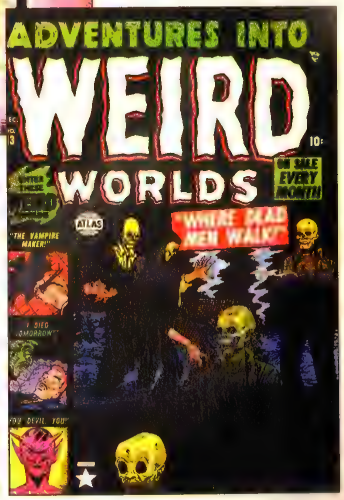
By Pat S. Calhoun



the finest comics ever made. The post-war years saw comics being marketed to a larger and more adult audience, with the crime, romance, western, and fantasy genres (all of which Atlas published in quantity) rising into prominence. Not only did the Comics Code immediately wipe out the adult audience for comics and stultify the whole industry, but also the early to mid-1950s saw television start to become more of a force in the entertainment arena… another factor in the declining role of comic books in the public consciousness.

Adventures Into Weird Worlds lasted thirty issues. Atlas also canceled its "companion" title *Adventures Into Terror* in mid-1954, as well as that suggestive title, *Menace*. Although the Atlas fantasy line made the post-Code transition rather smoothly (in terms of continuity), there is a palpable lessening of quality during this period. This is why *Adventures Into Weird Worlds* is the perfect title to show Atlas at its best, having left off before the decline set in.

And 1952 is a good year to showcase because that was the year that fantasy took over as the most popular comic book genre. The three books showcased here help show why.



"The Ghost" concerns a young woman fed up with her husband's belief in spiritualism and seances. But after she murders him she learns that her scorn for spooks won't stop him from haunting her. Myron Fass adds some impact to this stock situation with his distinctive drawing. Psychological terror is served up in "The Bad Boy", the tale of a little boy with a big split personality. Old pro Jim Mooney's solid art style helps this one build to a chilling climax.

***Adventures Into Weird Worlds* #13** (December 1952) is (as explained above) the thirteenth issue of the year. The zombie cover by Bill Everett combines fine rendering and subdued coloring in an effective evocation of supernatural horror. This is a standout issue, with all four stories scoring high marks. "The Vampire Maker" is a good "mad scientist" yarn and is excellently drawn. "You Devil, You!" by Don Rico is a wickedly humorous account of Satan trying to sneak out on his wife… it's four pages of sheer joy. "I Died Tomorrow" is a great time travel tale, and Don Perlin achieved a nicely over-the-top style in his penciling of the pictures. "Where Dead Men Walk" wraps things up in grand style with another trip to Hades. This seven-pager features magnificent Jerry Robinson art in a simple compelling story of greed gone awry.

Adventures Into Weird Worlds #13 makes a good "exhibit A" in my case for the post-war pre-Code years having produced

Jonah Hex Bounty Hunter

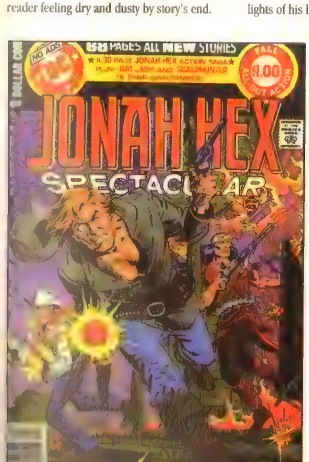
All images © DC Comics

For over 30 years, westerns were a staple for comic book publishers. Every month, the adventures of the Lone Ranger, Roy Rogers and dozens of other cowboy heroes thrilled millions of young fans.

But by 1972 westerns were, pardon the pun, at the end of their rope. Gold Key had canceled The Lone Ranger, and Marvel's westerns were all reprints. Not ready to give up on the genre, D.C. Comics introduced a new western hero in **All Star Western #10**. Jonah Hex was a scar-faced bounty hunter with a lightning fast draw and blazing Colt Peacemakers. Writer Jon Albano's hard edged scripts gave a sense of violent realism to the character, while artist Tony DeZungia's gritty artwork left the reader feeling dry and dusty by story's end.

A cold, efficient man-slayer, Hex racked up nearly 50 kills in the first 10 issues. (I quit counting after that.) But the character still retained a twisted sort of honor - which is more than can be said of the desperadoes he tracked. These were **BAD** men: Card-cheatin' horse-thievin' murderous skunks lacking any decency.

After a 15-year run in various titles, Jonah Hex was canceled in 1987. Then in 1993, writer John Lansdale and artist Timothy Truman combined to produce the 5-issue mini-series **Jonah Hex: Two Gun Mojo**. The mini series proved so popular that D.C. has announced a new mini-series for 1995. With Hex once again riding a wave of popularity, now seems a good time to look at few highlights of his long and illustrious career.



All-Star Western #10 (Feb-Mar 1972) contains the first appearance of Jonah Hex. In this story, the citizens of Paradise Corners hire Hex to clean out a nest of outlaws terrorizing the town. Hex quickly guns down the first four, and kills the last with a knife in the back (after agreeing to let him go in exchange for the life of a female hostage). "Let that be a lesson to you" he tells the woman's young son, "never show yore back to a man aimin to kill ya." The town's gratitude extended only as far as the bounty however; they were greatly relieved when he rode out of town.

All-Star Western became Weird Western Tales (WWT) with issue #12. And issue #21 (Feb-Mar 1974) contains the first book length Jonah Hex story. Earlier stories were 14 pages in length.

WWT #23 (Jul.-Aug. 1974) is the first issue by writer Michael Fleisher, who scripted every single issue of Jonah Hex until its cancellation in 1987. And this issue also introduces a unnamed mystery villain who would prove to be Jonah's most intractable foe.

WWT #29 (Jul.-Aug. 1975) contains the first, but only a partial, origin of Jonah Hex and identifies the mystery villain from WWT #23 as Mr. Thornblum. Readers learn that Jonah was a lieutenant in the Confederate army. Hex had been unfairly branded a traitor to the south, and Thornblum blames him for his son's death.

Jonah Hex #1 (Mar-APR 1977) begins the bounty hunter's exploits in his own title. In this emotionally searing tale, Hex is offered $20,000 to find a dying man's kidnapped 10 year old son. The trail leads to a pair of greasy characters that operate a traveling "boy fighting" show. By the time Hex finds young Tommy Royden, he has already died of injuries sustained in a fight. Hex avenges Tommy by forcing the two owners to fight to the death to prove which one is innocent of the kidnapping. Of course, Hex kills the winner afterwards. Jonah returns the child's body home, but declines to accept his fee.

Jonah Hex #7 & #8 (Dec 1977, Jan 1978) contain the first complete origin of Jonah Hex. In 1851 when Hex was 13 years old, his moonshining father sold him to the Apaches. By age 15 he was the adopted son of the tribe's chief. At age 16, his jealous Apache brother left him to die at the hands of a rival tribe. Hex survives and, after recovering from his injuries, joins the army as a scout and later spends three years as a confederate officer. After the war, he tracks down and confronts his adopted brother. Hex wins a fight to the death set to settle the truth, but while doing so violates the tribe's rules on such conflicts. The chief brands Hex's face with a red-hot tomahawk to show the world he is "half good - half evil".

Hex was oftentimes feared and hated as much by those requesting his help as he was by the men he hunted. **Jonah Hex #25** (Jun

By Tony Starks

1979) poignantly portrays this dichotomy when Hex responds to a request for help from an old army buddy. Nate Askin's family is being threatened by the Black Hat gang due to Nate's crusading editorials in the town's newspaper. Hex wipes out the gang but not before Nate is shot in the back. In a grisly ending, Jonah avenges Nate's death by hanging the gang leader from a tree in Nate's front yard. Yet Jonah receives only condemnation from Nate's widow: "You can collect your reward...and ride off into the sunset. But what about me? My children who lost their father? What about us - - **WIDOW MAKER!**"

In **Jonah Hex #45** (Feb 1981), Jonah marries a chinese woman, Mei Ling, and tries to settle down. Marriage and farming were not meant to be for him, however. Future issues found Hex repeatedly breaking his vow to Mei Ling and donning his six shooters. Mei Ling finally realizes Jonah will never change his violent ways in **Jonah Hex #53** (Oct 1981). She takes their son (born in issue #51) and goes to live with her brother. This separation is permanent.

In **Jonah Hex #57** (Feb 1982) readers meet Jonah's mother. Hex has not seen her since he was 10, when she ran off with a traveling salesman, leaving him with his abusive father. She requests his help because she owes a gambler $2,000 she cannot pay. Hex settles the debt with hot lead, of course.

Jonah Hex #85 (Jun 1984) introduces the Grey Ghost, an officer of the old confederacy that has sworn vengeance on all traitors of the south - amongst which Hex is unfairly included.

By 1985, sales had sunk to abysmal levels, and D.C. attempted to revitalize the character with a radical make over. The change starts at the end of **Jonah Hex #92** (Aug 1985) when the astonished patrons of a saloon watch Hex waiver then fade away.

The story continues in **Hex #1** (Sep 1985) where Jonah finds himself transported to a nuclear-ravaged 21st century populated by killer androids, psychotic mutants and outlaw biker gangs. While it was an interesting experiment, in retrospect it may have been kinder to have simply canceled the title. Jonah was clearly out of place in the 21st century. Perhaps the one bright spot was Mark Texiera's artwork. But even this ended in **Hex #15** (Nov 1986) when Keith Giffen's wildly abstract art began. Apparently, this was the final straw for many Hex fans. The series was canceled a few issues later with #18.

Fast-forwarding six years brings us to the **Jonah Hex: Two Gun Mojo** mini-series published under D.C.'s Vertigo imprint. These five issues are, in my opinion, some of the finest Jonah Hex stories ever published. Writer John Lansdale manages to successfully blend together the unlikely ingredients of bounty

"The Last Bounty Hunter"

The story of Jonah Hex's last days is told in **D.C. Special Series #16** (Fall 1978). The year is 1904, and Hex is now an aging bounty hunter with failing eyesight. That he dies violently, the victim of a cowardly attack comes as no surprise. What morbidly fascinates readers is that his body is stuffed and mounted and displayed over the next 70 years at various western theme parks. Where as Jonah had spent most of his life hunting men for money, now his corpse was used as an attraction to make money! It is such an undignified end that it seems almost... appropriate.

Considering the longevity, popularity and quality of the Jonah Hex series, current prices on most issues appear to be real bargains. A few issues really stand out- consider these additions to your want list.

All-Star Western #10 The first appearance of Jonah Hex is way under valued and extremely difficult to find. **Overstreet Guide $62.00**
Weird Western Tales #21 First book length Hex story. **Overstreet Guide $2.50**
Weird Western Tales #29 First (partial) origin of Jonah Hex. **Overstreet Guide $4.50**
Jonah Hex #1 A natural starting point for most Hex collectors. **Overstreet Guide $30.00**
Jonah Hex #7 & #8 First complete origin of Jonah Hex. **Overstreet Guide $8.50 each**
D.C. Special Series #16 The death of Jonah Hex has got to be worth more! **Overstreet Guide $2.00**
Jonah Hex: Two Gun Mojo #1-5 A quality series that reintroduces the character. **Overstreet Guide $26.50 (set)**

hunters, blood thirsty Apaches and zombies, while sprinkling in a good measure of humor - the one ingredient missing from earlier stories. And Timothy Truman's artwork captures perfectly the feel of the old west.

The story itself concerns Hex avenging the death of an old bounty hunter, Slow Go Smith, who had saved Hex's life in the first issue. The trail leads to a traveling medicine show run by Doc "Cross" Williams, whose medical specialty is turning individuals into zombies for his show. His biggest prize is none other than Wild Bill Hitchcock! It sounds outlandish, but Lansdale's scripting makes it all work. The conflict eventually comes down to a showdown between Hex and Wild Bill. And Hex leaves Doc Williams to the Apaches, figuring that killing him is too merciful.

Much of Jonah Hex's appeal lies in the storytelling. There are no major revelations nor significant new opponents introduced every few issues. Heck, Hex's opponents didn't last long enough to become significant. Without long, continuing stories and large supporting casts, the writer had to craft an entertaining story that stood on its own merits each and every month. If you have never read Jonah Hex, give it a try. You'll not be disappointed! ●

Special thanks to the Book Broker of Evansville, Indiana for the loan of reference materials.

AHAH, AH HA!
NOW! YOU'RE THE CAUSE OF ALL THIS! WELL, I'LL FIX YOU GOOD! I'LL FINISH WITH WHAT'S LEFT OF YOU!
WELL, ARE YOU THE BAD BOYS ARE ALL DEAD NOW AND YOU CAN COME HOME AND BE WITH YOUR MOMMY AND DEPUTY? I'LL STRAIGHT AWAY BOSS. OFF INTO THE SUNSET! BUT WHAT ABOUT ME? WHAT ABOUT MY REVENGE? WHO'LL LOAD THEM AMMO?
THE END
NEXT ISSUE ON SALE DURING THE SECOND WEEK IN APRIL.

Caught in the...

HEADLIGHTS!

World War II was over! The ALLIES had swept aside the last vestiges of the AXIS forces, and our boys were coming home! With the fall of tyranny, so also began the fall of the costumed super-hero's popularity. The boys who came back men shunned "men in tights" for WOMEN in tights... and slacks, and skirts, you name it! The era of "good girl" art had arrived with a vengeance!

Many experts agree that the years from 1944 to 1952 marked the very best in good girl art, and in particular, those amazing "headlight" covers. The provocative nature of these covers "titillated" (ouch!) not only our returning soldiers, but a host of younger readers as well. It was the lurid manner in which Rulah, Phantom Lady, Brenda Starr, Claire Voyant, Torchy, and others were rendered that Dr. Frederick Wertham objected so strenuously to. But really, which would you pick-up if you were 14... a cover with Batman having his boots shined, or Rulah splayed juicily, shoulders back, knifing a leopard!? I can just hear it, "Gee, it's just a comic, man!"!

Fox Publishing had (and has) the dubious distinction of being the worst offender to the seduction of our Innocents (with the exception of E.C. Comics). Fiction

By Steve Gentner

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House's slick paper and well drawn comics, albeit racy, were "high art" in comparison to those loathsome, lovely, cheaply produced, and wildly rendered Fox books. The cheesy paper and no-gloss covers added to the sleazy appeal these comics had… and boy, did they have it!

Jo-Jo, Zoot, Seven Seas, All-Top, Dagar, Rulah, Phantom Lady, Junior—you name it, they all had the top artists of the genre working on them. Matt Baker, Jack Kamen, Al Feldstein, Edmund Good among others, were masters of pulchritudinous proportion! What Alex Schomburg brought to frenetic war-covers, these guys triumphed within good girl work. The interiors were jam-packed with beautifully drawn women with flared hips, bursting busts, and plot lines as scantily clad as their characters!

Righteous indignation and outright condemnation hounded the publishers of this material. As the 1940's wound into the 1950's, the tide had turned on good girl books. Maybe the "returning soldiers" who had bought them were now family men and out of the market. Perhaps the "Wertham-ists" had quelled the lusting they feared so much—but the inception of the comic code around 1953 removed all doubt. The ride was definitely over, but it sure was fun while it lasted! 'Til next time!

Christie's Auction Report!

Christie's Fall Comic Collectibles sale held October 29, 1994 was a huge success. The sale resulted in extraordinary prices for Golden Age comics, Silver Age art and related material.

The auction was the culmination of an unequaled weekend. The auction featured a private preview and cocktail party at Christie's East galleries that marked Frank Frazetta's first public appearance in nearly twenty years. Aside from Frazetta, the list of luminaries included living legends Joe Simon, Carmine Infantino, Mort Drucker, Creig Flessel, Angelo Torres, George Evans, Dick Ayers and a host of others. Earlier in the week the Overstreet Senior Advisors Conference was held with over 40 experts in the field attending. Diamond was kind enough to provide transportation for the attendees to the Christie's event. The auction was followed by the grand opening party for the "Frank Frazetta Fifty Year Retrospective" at the prestigious Alexander Gallery on Madison Avenue in New York. Over 600 people attended the event.

The Christie's sale was highlighted by the most comprehensive selection of Jack Kirby art ever offered at an auction. The results were astonishing; forty-six of the fifty lots of vintage Kirby Silver Age art surpassed their mean estimates. The cover lot known as "the Doomsday page" (a Kirby/Sinnott page from Fantastic Four #59 featuring Doctor Doom and The Silver Surfer), estimated at $2000-2500, sold for $10,350, a record price for an interior Kirby page. Two pages from Fantastic Four #5 sold for $5,750 and $5,520; both had been estimated at $3,000-4,000. Page #10 from Fantastic Four #46, one of four pages from the classic Inhumans saga, realized $4,830. This was over four times estimate, while the splash page from Fantastic Four #35 sold for $5,750.

Golden Age comics fared equally well. The top lot was a VF+(85) Captain America #1 from the first Denver collection selling for $36,800. A newly discovered Batman #1 in VF-(78), estimated at $10,000-15,000, realized $33,350. All sixty lots of Golden Age comics sold, with all but two meeting estimate, which was essentially Guide. Other Golden Age highlights included a group of Archie Comics that included eight of the first ten issues, estimated at $2000-2,500, realizing $6350. A More Fun #11 (in rarely found VF-(75)), estimated at $1000-1500, realized $3,680.

Silver Age comics remained strong with the Bethlehem Showcase #10 selling for $7475 (over 5X Guide). Runs of Spider-Man, X-Men and Showcase, all fared extremely well.

Comic Art

A wide array of comic art did well. Some examples included an Alex Schomburg recreation of USA #10, $11,500. A six-page story from Mad #1 sold for $9,200. Joe Simon's recreations of Captain America #1 and #10 sold for $6,900 and $5,175 respectively, and Carmine Infantino's full color recreation of Showcase #4 sold for $4,830. A Russ Heath story from Sea Devil #9 realized $5,500 (2X estimate), Howard Purcell's cover art from Sea Devils #32 sold for $3,220 (over 3X high estimate), and four John Severin covers sold over estimate. Two classic Joe Maneely covers also sold over estimate. Mad continues to sizzle with Mort Drucker art faring particularly well. The cover of Mad Super Special #96 brought $4,830 and four lots of illustration sold.

Comic strip art

A beautiful Hal Foster Prince Valiant Sunday sold for $10,925, an Alex Raymond 1937 Flash Gordon $8,625, and a Segar 1935 Sunday for $4,370. Hogarth, McCay, Schulz, Kelly and Davis all did very well also. A pleasant surprise of the sale were the prices realized for four sets of color Sunday proof sheets from the Superman comic strip, each page was signed by Jerry Siegel and came from the Siegel's personal collection. Prices ranged from $1,725 to $3,450, nearly four times the high estimate.

Fantasy and Sci-fi

Highlights included: the sale of Frank Frazetta's The Rider for $51,750; a Frazetta preliminary for Conan The Barbarian for $6,135; Boris Vallejo cover art to Dracula for $9,200; a Hannes Bok painting for $5,175; and sales of examples by David Wenzel, Julie Bell, Virgil Finlay, Bernie Wrightson and Ken Kelly.

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By Joe Mannarino

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CBM FYI

Ellison's on the attack with DREAM CORRIDOR

By Steve Fritz

By now you've probably seen the five-minute segment that ran on the Sci-Fi Channel to help push Harlan Ellison's *Dream Corridor*. It was part of SFC's Sci-Fi Buzz and aired November 13. Ellison himself is involved and it will focus on the making of the comic.

"The Sci-Fi Channel reaches more than 18 million households," said Dark Horse VP of Marketing Lou Bank. "Even Harlan can't offend that many people, which means he's creating potential customers for our market in all of those unoffended householders."

"Over the past 40 or so segments I've promoted the hell out of comics and comic stores," said Ellison, who hosts Sci-Fi Buzz. "I've badgered and driven people to the direct market for dozens of publishers. Now it's my turn. I'm hoping that retailers will take cognizance of my efforts and give my *Dream Corridor* the extra push that will float it off the great ocean of titles bobbing around looking for life preservers."

Dream Corridor itself is slated for release this January and Dark Horse announced it will be followed with a monthly title in April. It will be put in DH's creator-owned titles.

"Comics are one of the great American folk arts," Ellison added. "We gave this hungry wonder to the world, and of late all it's been used for is to showcase the muscle-bound adolescent stroke-fantasies of self-anointed Generation X butt-heads. The medium was meant for spiffier, nobler, cooler ends!

"*Dream Corridor* will use the art form at its full breadth and depth; the sweeping vistas of the motion picture, the emotional intimacy of the live theatre and the legitimate stage, the colorful canvas of animation and great paintings, and plot intricacies and themes of eternal human values found in great books. Not to mention frying your eyeballs with the verbals and visuals of the best damned writers and artists in the game today," he runs on."Dark Horse isn't merely going to release this book… it's going to escape, run amok and singe like candy-coated lightning."

Also Ellison no doubt will beat you up if you don't agree with him. Artists joining him in the first issue include Eric Shanower in the intro story, Len Wein, Phil Foglio, Matt Howarth, Dough Wildley and a whole slew of others.

"Dark Horse isn't merely going to release this book… it's going to escape, run amok and singe like candy-coated lightning."

"This is not one of those cheap sharecropper projects hustled by other publishers," Ellison concludes, "with figurehead marquee names whose only relation to the famous name on the cover is the way it's spelled. This is the goods. I've been working as a co-editor with Bob Schreck on this book day and night for two years. My involvement is at every level hands-on: selecting art, writing original material, editing scripts and driving Schreck up the wall."

JERRY PROSSER TO DO *ANIMAL MAN*

Jerry Prosser assumes the writing responsibilities of the DC Comics series Animal Man beginning with issue #80. The new creative team also includes penciller Fred Harper and inker Jason Minor.

"*Animal Man* is really a new-age soap opera. It's about Buddy Baker and his interactions with his family, the environment and world around him," said AM editor Lou Stathis.

Stathis approached Prosser to write the series because of the sensibilities Prosser demonstrated in projects such as *Skin Graft: The Adventures of a Tattooed Man* (DC/Vertigo), *Exquisite Corpse* and *Cyberantics* (Dark Horse), and was very impressed by the proposal he subsequently submitted. Stathis was pleased to discover that Prosser shares his vision for the series. "I see *Animal Man* as a mix of end-of-millennium elements rising in the world mind and the different aspects of that kind of impending chaos, such as Men in Black, cattle mutilations and things that grow increasingly manifest as you near such an apocalyptic event, which Jerry sees as well," said Stathis.

"I was captivated by Jerry's ideas for the books and the character," Stathis continued. "He brings a sharp awareness of the world and mainstream politics and media, as well as a real bent understanding of the fringes. He naturally wants to take the storyline in the direction that I would like the book to go; we're on the same wavelength."

Prosser's plans for the *Animal Man* storyline encompass elements examined in the beginning of the series, as well as the introduction of new concepts.

"Buddy's adventures are going to be drawn on a bigger canvas and deal with mythologies that haven't been touched on before like Fortean phenomena, UFO's, near-death experiences, and the mind at large," Prosser said. "I look forward to exploring Rupert Sheldrake's concept of morphogenetic fields introduced to the series by original writer Grant Morrison. Also, I plan to introduce other elements hanging together loosely under the 'New Sciences' rubric," continued Prosser.

"Buddy's function as a character will be changing in future issues, as well. Through a process of death and rebirth, Buddy will become aware of his new role as a shaman," Prosser added.

Animal Man #80 is scheduled to ship in late December.

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163	8 7/8 x 11 3/4	Magazines, Letters	33 00	4	143 00	11	218 00	11	190 00/M	33	151 00/M	55

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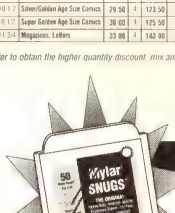

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61	7 3/4" x 10 1/2"	Silver/Golden Age Size Comics	40.50	2	70.00	4	303.00	19	505.00	42
62	8 1/4" x 10 1/2"	Super Golden Age Size Comics	41.50	2	72.00	4	314.00	20	533.00	42
63	9" x 11 1/2"	Standard Magazines, Letters	47.00	3	82.00	6	352 00	22	605.00	45

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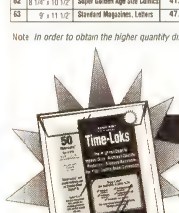

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734	7 3/4" x 10 3/4	Silver/Golden Age Size Comics	45.50	3	82.00	5	363.00	20	627 00	42
814	8 1/4 x 11 1/8	Super Golden Age Size Comics	46 00	3	83.00	5	374 00	20	638 00	44
878	8 7/8 x 11 7/8	Standard Magazines	53.00	3	92 00	5	413 00	23	715 00	48

Note. *In order to obtain the higher quantity discount. mix and match in increments of 50 only*

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11-15	10.00	11.50	12.75	13.75	12.00	37.75
16-20	11.50	13.50	14.75	15.75	14.00	46.25
21-25	14.00	16.00	17.00	18.25	16.50	65.50
26-30	16.00	17.75	19.00	20.00	19.00	75.00
31-35	17.50	19.50	20.50	21.75	20.00	84.50
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Showcase 4	20,000	30,000	Flash 1	23,000	33,000
Showcase 6	1,500	2,500	Green Lantern 1	8,000	10,000
Showcase 8	5,000	8,000	Human Torch 1 (2)	5,000	7,000
Showcase 9	3,000	5,000	Marvel Comics 1	45,000	60,000
Showcase 22	3,000	5,000	More Fun 52	20,000	30,000
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What's Hot & What's Not

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Lee Hester
Lee's Comics
3783 El Camino Real
Palo Alto, CA 94306
(415) 493-3957
Fax (415) 493-1030

Here is the latest...

On the topic of Golden and Silver Age: it is a hard market. Average stuff in average condition is hard to sell. If I could get Timelys and high grade key Marvels and DCs, I could sell them all day. The problem is that this material is scarce. If I were to offer full Guide for choice items, and then double the prices, I would then have some very nice items. Unfortunately, I am unwilling to charge double Guide. I think it is unfair, and it would lead to a slow down in sales. Also, when you start marking up the better items, where do you stop? Pretty soon all standards are corrupted and you are charging whatever you can get away with. Several years ago I decided to sell Gold and Silver at Guide regardless of "hotness." I also make sure that the grade is at least as nice as marked. I want the customer to get good value when he buys from me. I feel that selling at multiples of Guide or misgrading will erode the customer's confidence in me.

Despite the difficulty in selling some Golden and Silver Age material, I am always interested in buying nice books when offered to me. I have been dealing for 15 years, and I know that all old books will eventually sell. If someone bring in a complete run of first print Classics Illustrated, I will make them a solid offer... or Pogo, or Dell Giants, or Mystery in Space etc. Whether a book is "hot" or not, a good dealer is interested in having as wide a stock as possible. There are customers for just about anything. You just have to have what they want. A couple of months ago, a customer come in with a complete run of '50s 3-D comics which he wanted to sell. He had tried half a dozen dealers and nobody wanted them. I bought them all because they looked cool to me. I had been stuck with some of the titles before, but there were also some very interesting ones that I had never seen (3-D Katy Keene for example).

New Stuff

Dark Horse: Here's a company that really seems to achieve the best of both worlds. Their books are well produced, packaged and promoted. Dark Horse's continued success proves that it is possible to produce good mainstream books and not go broke. Of particular merit is Madman by Mike Allred. Mike Allred is an incredibly gifted artist and writer. Also excellent is Sin City by Frank Miller, Next Men by John Byrne, Concrete (when it comes out) by Paul Chadwick, Instant Piano by various, Star Wars by Veitch and others, and Grendel. Flaming Carrot Comics has returned to form after an extended and incredibly ill-conceived crossover with the much hated Turtles. (I asked my 8 year old son if he still likes the Turtles. He says no! He also hates Barney. He loves Beavis and Butthead, but we keep him away from the matches.) Shannon(The Genius) Wheeler's Too Much Coffee Man will be appearing in Dark Horse Presents. No Java junkie should be without it. The Dark Horse imprint usually indicates that it will be a quality title, at least a cut above the norm.

DC: Mr. Punch by Gaiman and McKean has been out for less than a week as of this writing. Even though it is $25, it is selling briskly. It's a solid hit from DC.

Fantagraphics: Hate, Eightball, Jim, NaughtyBitts continue to be good sellers for us. The Eros adult line represents about half of our adult sales. Fantagraphics dominates the Adult comics market like Marvel used to dominate the all ages market.

Image: There seems to be quite a surplus of new titles from Image these days. The company was pretty much founded on the "Star Power" of their original artists. The fact that non creators are drawing most of the time would seem to undermine the basic premise behind forming the company. The Image titles that sell the best seem to be the ones where the creator stuck around, such as Spawn, Maxx, Pitt, WildC.A.T.s, etc.

Marvel: As you may have heard, Marvel has purchased Malibu. This move has been criticized by many. They seem to think of it as some sort of blow to creator freedom. I don't think anything could be further from the truth. Malibu is made up exclusively of Marvel-type super-hero titles. Getting rid of Malibu is the smartest thing the owner could have done. Why not cash in while it still has some perceived value in the marketplace? Similarly, I believe that it was smart of Valiant to sell when they did. I don't think that Malibu was ever intended to break new ground creatively in comics. It puzzles me however why Marvel would be interested in purchasing a line of "Marvel Lite" titles. They seem to have enough on their hands just trying to prop up sliding sales on their midline titles to want to pick up an entire company composed of mediocre midline titles. It seems that Marvel would benefit much more by picking up a line of quality titles such as those from Dark Horse or Kitchen Sink, for example. Lest you think that I have a vendetta against Marvel, I want to give due praise for a handful of good titles that they are producing. These include Hulk by Peter David, Conan the Adventurer by Kannon and Thomas (If you haven't seen this book, check it out. It's beautifully done, a return to the glory days of Barry Smith.) Tales of Suspense and Tales to Astonish, while not nearly as good as Marvels, is still a cut above the norm. The Prince Valiant four issue mini-series, with covers by Vess and interior art work by John Ridgway is outstanding. Ren and Stimpy, and Beavis and Butthead continue to amuse.

Mirage: The color Usagi Yojimbo title continues to sell well both as a new and a back issue. Stan Sakai has done reliable box office for over a decade. As for the rest of the line, including those knife wielding reptiles, sales are low, or non existent.

Tekno•Comix: I have been a little dubious about the prospects for this company. They are spending an inordinate amount of money to market products that appear to have very little substance. Now that the first issues of Neil Gaiman's Mr. Hero the Pneumatic Man. Leonard Nimoy's Primortals have come out, I can look at the sales figures to determine if my gut feelings were correct. Guess what, they were. Both titles sold less than 20 issues per store. I'd be surprised if we don't see a gradual decline here a la Defiant. The question is, will Tekno chart a new course, or will they go down with the ship? I must give them credit for making the first issues returnable. Unfortunately for Tekno, I fear that they can anticipate quite a deluge, especially since they created special programs to try to induce large first issue orders.

Valiant: Valiant still sells some okay numbers but they really need some new artists if they ever want to recapture their glory days. The old way of treating artists doesn't seem to be effective anymore. The top artists can pretty much write their own ticket nowadays. The publishers better start to find ways to satisfy the artists if they wish to move big numbers.

WARP: All the Elfquest books are available in handsome hard cover volumes. Any fan who has not tried the series is invited to try the first issue. If you buy it from me, read it, and don't like it, I will give you your money back. I have been making this offer for over a decade, and I haven't had to give back a dime yet. The customer is usually back the next day (having been up all night reading the book straight through,) asking for the next volumes. Perhaps you local dealer will make you the same offer. And dealers, if you are not stocking the entire line of Elfquest books, you are missing out on a sure source of renewable revenue.

Others

I tried to get in to see Interview With the Vampire on opening night, but it was sold out. I noticed that about half the audience for it was dressed like vampires, including whiteface. This seems like a good time to try to get some stock of the Vampire Lestat graphic novels from Ballantine books. Crow stuff continues to fly as well. And your mother told you not to touch dead things!

POGS

I ask the staff every Monday how the Pog sales were over the weekend. (I don't work weekends, so I can't witness firsthand.) The staff reports that sales are still strong, but they are being bought primarily by parents. Initially they were bought primarily by the kids. Perhaps this indicates a cooling trend. The kids may have already had enough and moved on to other things, but the parents have not caught on yet.

In Closing

Thank you for reading these market reports. Where do you get the best in comics news and information each and every month, you ask? "Only in Overstreet!"

WILLIAM H. FEIST III
SHIRLEY A FEIST
BOOK TRADER
Dakota Square Mall
Minot, North Dakota 58701

Hey, Hey! It's Book Trader Bill . . .

DC Comics: The Dick Grayson as Batman story continues to do well and many of my customers and staff wouldn't mind seeing him stay as Batman with Bruce Wayne as his advisor and mentor. The interaction between Dick Grayson as Batman and Tim Drake as Robin has been very appealing. Batman/Predator II: Bloodmatch was as hot as we predicted.

Image Comics: The reaction to Image X Month was virtually non-existent here. Cyberforce #8 sold well, of course, but other than that...

Marvel Comics: As I noted last month, MARVEL's X-Men Alpha and "After Xavier' The Age Of Apocalypse" has generated plenty of excitement - both positive and negative - amongst fans that have generally had very little to be excited about lately. Most customers appear to be glad that it will only be a temporary story-line. Others, however, wish it would be permanent. Many are comparing it to DC's Zero Hour. In fact, I have noticed it referred to as "Xerox Hour" in other trade publications.

Tekno•Comix: Neil Gaiman's Mr. Hero was an instant success. Leonard Nimoy's Primortals has done considerably less well. It will be interesting to see how these stories develop over time.

Topps Comics: The X-Files has the potential of being very hot, if for no other reason than the tremendous popularity of the TV show on FOX. However, TOPPS should be aware that the show's popularity will NOT overcome poor art and sloppy writing. Only well drawn stories that are well written will be able to capitalize on the TV show's success.

Warp Graphics: ElfQuest fans tell me that they are looking forward to the two new ElfQuest titles, "Jinks" and "Rebels". In fact, some are indicating that there may be some appeal to non-ElfQuest readers with these titles. We'll see.

Cards

We're not sure how TOPPS Finest Image Universe: Founders Series will do. There is potential though. So, until next month...

Hey, hey! This is **Book Trader Bill** saying, "See ya next month!"

MICK RABIN
P O Box 15119
San Diego, CA 92175-0119
(619) 284-3730

Right around the San Diego Comicon was the last time I found any Silver Age to speak of: A couple of early B&B's here, a DC war book there, but absolutely zilch in the last three months, since San Diego. I find it interesting to note that, of the things off of my list that I have found in the last three months, all are GA items. Everybody and their uncle is going off about the popularity of Golden Age items and how momentum in GA comics is unstoppable. I've also heard rhetoric about dying interest in Silver Age. I would say that if this were true, GA would be harder to find (with more and more competing consumers) and Silver Age would be easier (with more and more people trying to dump their collections). As mentioned earlier, this is not the case at all. Admittedly, my Silver Age want list consists of more difficult and obscure items than Spidey #50 or Green Lantern #45 (two Silver Age pieces that are pretty easily accessible in just about any grade one likes). One major factor in the collectibility of an item is how difficult it is to find. You may go out to the store and spend $500 for an Incredible Hulk #181 in NM, but to me its just not the same as spending $20 on a FN/VF copy of Bill Battle #3 (with the infamous "Die, You Commie Rats!" cover—check it out in Gerber's Photo Journal Guide. It's pretty outrageous!). Now you absolutely never see the Bill Battle in any grade. So psychologically speaking, the rarity plays a huge factor in how desirable a book is, even when one has no plan to resell it. Admittedly, if that book came out yesterday, I'd skip it because more than likely there would be tons of them out there. Where's the challenge there? (Then again, if such a book came out today, I might buy it out of sheer fascination—such blatant McCarthy-driven hatred in this day and age is pretty rare, but I've been surprised by even less likely things.) There are tons of Silver Age items that are impossible to find in any grade, and they'd be a fast sell for any dealer that I know. Brave & the Bold #25-27, 31-35 in FN or above are all but non-existent. The point is that for all of the hype surrounding the affordability and rarity of Golden Agebooks, it's legit in most cases—however there is much Silver Age out there that is as elusive and affordable as any Golden Age. I, for one—with a want list consisting of 90% SA and 10% GA—haven't written off the Silver Age. The difficulty I've had in locating my want list books suggests to me that the Silver Age couldn't be stronger.

Prices Realized - Action #210 VF88 $275; GI Combat #49 VF85 $120, #81 VF80 $45, #96 VF89 $55, #100 NM94 $60; HOS #92 FN74 $250; JLA #22 VF78 $90; More Fun #85 VF84 $725; Our Army at War #88 FN60 $80, #100 VG45 $55; Our Fighting Forces #32 VG48 $13, #61 FN73 $12, #75 VF88 $7, #94 FN75 $8; Star Spangled War Stories #51 VF87 $60, World's Finest #91 FN73 $70.

Prices Witnessed - Tim Holt #17 (Frazetta) NM91 $500; Prince Valiant Syroco Statue $220; Brave & the Bold #7 NM90 $570, #8 VF88, #36 VF89 $340, #44 VF89 $225; GI Combat #60 VF84 $38, #68 VF88 $20, #76 VF86 $30, #80 VF79 $30; Sea Devils #6 NM91 $60; Western #69 (washtone cover) VF82 $40.

FRANK BREVARD
1550 Shoup Ct #2
Decatur, GA 30033
(404) 712-9295

Non Sports card collectors, Marvel and Fleer have hit us with a one two punch this past few weeks. First they serve up Marvel Universe '94, a 200-card set that encompasses the entire Marvel Universe. They sport UV coating on both sides as well as gold foil printing and stamping on the fronts. The big problem is putting together sets. A box will not get you a set as far as I can tell. There are always a dozen or so cards missing out of each box and in some cases more. A good price for this set is between $20.00 and $25.00.

The chase cards, and there are three levels of them, are different and varied. The first level consists of 10 animation cels like those that appeared in the Fleer Spider-Man cards. They sell for between $4.00-$5.00 each. The next level of insert cards are colored foil cards called Power Blasts. There are nine of them and unlike many other foil-type cards these are bright and full of color. They sell for about $6.00-$7.00 each depending on the character. The last set of specialty cards that this set has to offer are high quality holgrams, four to be exact. They are the same quality as the Spider-Man holograms from the Fleer Spider-Man series. These cards sell for about $10.00

The second installment by Marvel is the long-awaited Marvel Masterpieces 1994. These cards are beautifully painted by the Hilderbrandt Brothers of fantasy card fame. These cards are for a lack of a better word—fantastic! The art work shows great consistency because the work was done by one group or style of artists as opposed to several different artists giving their own interpretation (as with Marvel Masterpieces II). The main draw back is the cost and size of the set, 140 cards. Like Marvel Universe'94, these cards have gold foil printing and stamping on the fronts as well as paintings on the fronts and back of the cards. The set should sell for around $30.00 to $35.00.

These cards like the '94 Marvel Universe cards offer the collector three surprises. The first is a signature card in every pack. These cards are the same as the regular cards except with a gold foil stamped signature of both Tim and Greg Hilderbrandt as well as a Signature Series gold Stamp. Take it from me, collecting a set of signature cards could be hazardous to your mental as well as financial health—but it will be worth it. The set should sell for between $125.000-$150.00. The next set of surprises these cards offer are silver bordered Holofoil cards. This insert set consists of 10 cards featuring Marvel's better known good guys and at least one really bad guy. They sell for between $4.00-$5.00 each. The last level of insert cards are the Power Blast cards. These cards resemble the Power Blast in style from the Marvel Flair cards but are not as thick. Multi-colored foil on the fronts with fantastic paintings on the backs makes these inserts some of the best around and should sell for $7.00-$9.00 each.

From the flights and fights of Marvel's greatest and evilest, we swing to two sets that are a little different. The first is the Best of Olivia all chromium set produced by Comic Images. Chromium sets have been hot ever since the Conan set hit the market and this Olivia set is no exception. This 90 card set features fantastic art but was a let down to some because there was no new art work. It just contained chromium versions of past sets... but that should not take away from this set of cards. The set should sell for around $30.00.

There are three levels of chase cards in this set, the first being six Omnichrome cards. These cards are a little hard to describe but they are nice and sell for around $8.00 each. As with most recent Comic Image cards, this set also offers a limited three card subset called "Ladys in Red." These cards sell for $15.00-$18.00 each. Another Comic Images exclusive is their numbered Medallion card. The only other thing this set offers is printing variations in color of the backs of some of the cards. True non-sport and Olivia collectors should add these variations to their set.

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Long awaited and anticipated are the Lady Death Chromium cards. This 100 card set features interpretations of Lady Death by numerous artists and all of them are, let's say "special." The cards feature a few panels from the highly collectible Lady Death comic books, but most of the images are of her Majesty. This set also features several triptichs as well as some of the cards forming a Lady Death puzzle on the backs. This set should sell for $30.00

The insert cards for this set are as different as Lady Death herself. The cards are hard to describe but if you could imagine a foil card combined with an animation cel then you are pretty close to what these cards are. The first five of the six inserts are interpretations of Lady Death by artists such as Adam Hughes and Greg Capullo. These cards sell for about $12.00 each. The sixth card which is described on the check list as the "Mystery Card" was done by Joe Lisner of Cry for Dawn fame. This card sells for around $15.00-$20.00.

The above-mentioned cards are but a few of the offerings available, but these are the hottest in my opinion. For you comic art fans, keep an eye out for the Jack Kirby unpublished art cards coming soon from Comic Images. There will be lots more and interesting cards coming in the near future so be ready for them. Take care.

GREG WHITE
Comic Books & Collectibles
615 N. Main Street
Kissimmee, FL 34744
(407) 870-0400

Welcome to Central Florida. Our report includes store sales, convention activity and mail order.

New Product

Marvel has made a major gaff with the announcement of the revamping of all X-Men titles. Many of my adult customers have informed us that they will not continue with the replacement titles. My guess is that many of them will not pick it back up later in the spring once this ridiculous imaginary storyline concludes. Our hope is that these customers decide to purchase a few of the many quality non-Marvel books that we stock each month. Our top selling titles during the past few weeks include Spider-Man, Batman-Predator, X-Men, Weiworks, Gen 13, Vampi, Concrete and Star Wars. Little by little we continue to see a handful of smaller companies making headway with quality books. My adult customers would like to remind Marvel that a quality book is much more desirable than a mega quantity of filler titles. The tide is turning.

Recent Books (1970-1994)

Sales in this area remain slow. We continue to receive requests for Gen 13, Lady Death, X-Men 141, 142, 266, Amazing Spider-Man 149, 150, New Mutants 26 (Legion). DC back issues from this period are sluggish. We still sell some 1970's and 1980's books but no one title or character stands out. Recent sales: X-Men 141 $23.00, 266 $35.00, Green Lantern 86 $12.00, Punisher 1 $18.00; Wildcats 1 $4.00 and Ren & Stimpy 10 $2.25.

Silver Age Books (1955-1969)

In the past month we were able to purchase high grade copies of Spider-Man #5, Hulk #2,3,6, X-Men #2,3,4, low grade runs of early 60's DC, a low grade group of Classic Illustrated. Overall sales of comics from this period remain average. It has been a year that we have bought more quality product than we have been able to sell. No problem—it will average out in the long haul. Sales—X-Men #4 VF $250.00; Iron Man #2 NM $110.00, Iron Man #6-10 NM $225.00, FF 12 VG-FN- $140.00, #28 FN $60.00, Superboy 89 FN $50.00, Spectre #2 FN $15.00; Spider-Man #13 VF $250.00; House of Secrets #92 VG $45.00.

Golden Age(1935-1954)

The beat continues for us in 1994. Two weeks ago, a gentleman called and asked if we would be interested in purchasing two boxes of comics between 1943-1948. As it turned out he had over 300 Golden Age that included DC, Fawcett, Dell, Fiction House, Fox, MLJ and many assorted publishers. We were thrilled to be able to wrap up our summer with such a terrific group. Sales during the last month were slow. We just sent an ad out and will report on the results next month.

Toys and Art Work

Let's give Todd credit for following through and providing the direct comic shops with his Spawn figures before the mass retailers. They sold great! Wouldn't it be nice if Marvel-Toy Biz would treat us in a similar manner? Dream on my friends! We bought a few early 1960's MPC model kits and some sets of pre-1970 bubble gum cards. We also picked up various Star Wars dolls and Barbie dolls. A variety of Disney cels also were made available that we hope to have shortly. Sales include: GI Joe German Soldier doll $98.00, Disney 5-year pin $50.00, AT-AT loose $60.00, Storm action figure $35.00, Nightmare Cookie Jar-$80.00, Han Solo in Carbonite, loose $70.00, Welcome Back Kotter board game $15.00, set of Davy Crockett cards $295.00. That's it! Have a fine Thanksgiving! See you in 30!

DAN FOGEL
JIM PITTS
RICK CALOU
Comic Detectives
PO Box 11971
Berkeley, CA 94712
(510) 526-5329

Happy Hanukkah, Merry X-Mas, Blessed Saturnalia and Happy New Year from the Comic Detectives! Enough gaiety and good cheer—on with the capitalism!

Silver Age

Sales in this area include: Marvel Tales #24 FN $2.00, Avengers #55 GD $2.00, X-Men #53 GD+ $12.00, FF #'s64, 71 & 78 all in GD for respectively $2.00, $2.00, and $1.50, proving that lower grade Silver does sell at Guide!

Bronze Age

This area remains brisker than it was a year ago. Sales include: Shade the Changing Man (1st series) #1 NM for slightly over Guide at $4.50, Amazing Spider-Man #235 NM for slightly under Guide $6.00, the Nightcrawler mini-series #'s 2, 3,&4 all in NM for an over Guide $2.00 a-piece; X-Men #129 in VF+ for $13.00. Also a mess o'Archies, namely Everything's Archie #'s 47,70 &192, Laugh #'s 187,232 &248, Life with Archie #'s 54,70,92,99, 111,125 & 166, Little Archie #'s 94 & 107, Pep #'s 204,214 &305, That Wilkin Boy #'s 36,38 & 39 and Sabrina the Teenage Witch #'s 26 & 32, all in various grades for a buck or a buck fifty a piece.

Modern Age

Sample sales in this area include: Adventures of Superman #504 NM at Guide for $1.50, Hellblazer #44 NM for $2.50, Star Trek: The Next Generation (regular series) #2 NM for an under Guide $5.00, and an "adjectiveless" Spider-Man #'s 9,10 & 11 in NM for a bargain $6.00 for the group. See ya Next Year!!

KEVIN FORBES
Triple City Comics
3482 Ormalt Circle
Lexington, KY 40517

Afternoon, Everybody! I just got back from Minnesota (so-so) and Detroit (A Great Show). I will be leaving for Philadelphia (Oct 21-23) soon, then maybe Kansas City on November 4-6 (No Table Yet) and the 15th Annual Mid-Ohio Con in Columbus Thanksgiving Weekend will wrap up November. Feel free to drop on by and say Hi! or better yet—sell me some comics.

Current Age

Star Wars: Tales of the Jedi back issue sales are heating up. I get 2-3 requests for these books at each show, with #1 & #2 fetching $4.00 each. Demand for Gen 13 issues #1-3 continues to amaze me. #1 now commands $35.00, #2 at $18.00 and #3 at $12.00. Lady Death is the same way. The only way to keep a #1 till the end of a show is by putting $40.00 on it (and that's not sure-fire!). The red-velvet swimsuit issue moves well at $40-45, which is below Guide. Zero Hour back issues are still in demand, but the Spidey clone stuff seems to have died down quickly. (Bad news for the people who plunked down $100-150 for Amazing SM #149-Ugh!) Image orders are still low, but steady. They need better stories to go with that good artwork, what little art work there is. I have always had a problem with Image as far as "Am I getting my money's worth" and the answer is "NO." Fewer ads and pinups, better stories, longer stories—end of story! Pick up those early Vengeance of Vampirella issues now. #1 is showing up in the $15.00-$20.00 price range more and more often at shows. Generation-X #1 has potential—can you say "Thanks Marvel." How about those Tales to Astonish books—can you say "Marvels"—Sure—I knew you could. Sales Bone #1 NM $225, #2 NM $70, Brinke of Eternity #1 NM $4; Deathmate Black NM $6, Lady Death #1 NM $35, #2 NM $15, Velvet Swimsuit Issue NM $45, Moonknight #55 NM $23, #57 NM $10, Prophet 4A NM $20, Rai #3 NM $35, #4 NM $40, Punisher War Journal #1 NM #20, Razor Annual #1 NM $15, Gold Edition NM $20, Veng of Vamp #1 NM $10 & $15, Shi #1 NM $10, #2 NM $3, Spawn #1 NM $10, #2 NM $8, #3 NM $8, #4 NM $10, Vampire Lestat #1 NM $30, #2 NM $15, Venom Gold NM $35.

Silver Age

All the early Marvel stuff is selling well. I'm getting more and more requests for high grade middle numbers (30-100) of Avengers, Spider-Man, X-Men and Fantastic Four. As for DC, the Brave and the Bold, Detective, Batman, Justice League, Hawkman, Showcase, Atom (you get the idea!). In other words—DC Silver is as hot as ever. When dealers pay 80-90% of Guide for high grade DC books, I know that it is time to raise my prices. The Tales of Suspense and Tales to Astonish titles look to be good investment picks for the future, especially those overlooked early Hulk issues. Demand for

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The entries must include;

1. Five (5) to twenty (20) complete pages. This means that the pages must be completely inked and lettered. If you're a writer, then we do not require artwork with your submission.
2. Main character portfolios with sketches and biographies,
3. summary of the universe in which the characters exist,
4. and future plot outlines.

The stories must be in black-and-white, but the character sketches can be in color. Artists who are only sending us samples of their work do not have to have the pages completely inked and lettered. If you're a penciller, inker or letterer then just show us what you can do.

Mail entries to:

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P.O. Box 91278
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Canada, V7V 3N9

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Gold Key, Dell and Charlton titles grows on a weekly basis, but I can't find any decent runs in high grade. Sales: X-Men 50,51 & 53 NM $50.00 each, Tales to Astonish #92 NM $55, #93 NM $60, #101 NM $75, Strange Tales #151 NM 45, #160-166 NM $35 each, #167 NM $40, Silver Surfer #2 FN $80; Showcase #70 NM $15, #72 NM $15, #75 NM $75, #77 NM $45, Nick Fury #1 NM $55, #5 NM $35, Fantastic Four #28 G $40, #55 NM $65, #155-157 NM $10 each, Special #5 NM $80, Daredevil #1 FN $340, Brave & Bold #68 NM $60, #72 NM $35, #75 NM $25; Avengers #87 NM $30, #110-111 NM $20 each

Bronze Age

Same old story. With Marvel it's the miscellaneous issues of X-Men and Spider-Man, with DC it's miscellaneous issues of Batman, Detective, Action, Adventure and Green Lantern. I have also been getting more requests for the horror reprint titles (Where Monsters Dwell, Beware, Where Creatures Roam). These are tough to find in high grade, so when you do find high grade copies, buy them while they are cheap. Sales ASM #121 NM $100, Avengers #110 and #111 NM $20 each, Captain America Special #1 NM $25, Conan #23 NM $40, Creatures on the Loose #10 NM $35, Fantastic Four #155- 57 NM $10 each, Giant Size Defenders #1 NM $15, Giant Size Hulk #1 NM $15, Giant Size Super Stars #1 NM $20, Hulk #181 FN+ $165; Swamp Thing #1 NM $60, Tower of Shadows #1 NM $30, Tomb of Dracula #10 NM $25 (1st Blade); X-Men #168 NM $12.

Toys

I got a great deal on some 1st edition figures recently. 1st Edition Nightcrawler, Storm, Long Hammer Thor, Captain America, Magneto and Venom. I sell Nightcrawler and Storm for $18-25, Iron Man, Venom and Thor sell quickly at $14-16. Captain America sells for $12-15 and Magneto sells for $8-12. My sell prices are a couple of dollars lower than average show prices. Take care, Happy Thanksgiving and see you at Mid-Ohio!

MICHAEL TIERNEY
Comic Book Store
9307 Treasure Hill Road
Little Rock, AR 72227
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The panic over the imminent and drastic changes to the X-Men has calmed once customers learned that it would only last until April. Rumors that this event would be connected to the "Days of Future Past" world sparked the first glints of enthusiasm we have seen. I cannot remember when a major publisher ever had such negative stimulus to an event of these proportions. Up until now, reactions have been akin to driving over a cliff, with great relief to discover a bridge ahead. We had customers dropping all X-Men titles until they returned to normal continuity, but with the recent information about the intent of this event, expectations have risen.

Silver Age

Spider-Man continues as the top demand book from the Silver Age, with no signs of slowing. Sales: Amazing Spider-Man #39 GD $12, #40 VG $12, #73 FN- $12, #74 VG $8, #130 VF $10.50; Brother Power, the Geek #1 VF (possible the worst comic of all time - on the level of Fantastic Force) $16.

Bronze Age

Again, Spider-Man leads the pack, with some interest in the X-Men. Sales: Amazing Spider-Man #158 NM $10.75, #179 MT $17.50; Spectacular Spider-Man #8 MT $17; Uncanny X-men #120 (1st Alpha Flight) NM $25.75, #212 NM $30.50.

Modern Age

Back issue sales in this area really show consumer distaste with more of the same from the established "old dogs". Along the scale of November's elections where Republicans routed Democrats from entrenchment, new publishers continue to make gains in new sales and back issue sales with consumers searching for new alternatives. Sales: Deathmate Gold Editions of Blue, Red, Yellow, Black, and Epilogue - all MT - $15 each; Gen 13 #1 MT $20; Lady Death #1 MT $25; X-Men #11 (Silver Game Giveaway) MT $20.

Marvel Comics: Interest has been generated in the new female Punisher after her initial appearance in costume in Punisher War Journal.

Independent Publishers

Backlash #1 was a hot seller, nearly selling out in a couple of days. Other Image titles have bombed, like Badrock and Company, which sold about the same as Boof and the Bruise Crew. The days of a high unit sales average for Image seem to be over. Jeff Smith's Bone is still a very strong seller. Star Wars: Anything are still some of the hottest independent comics going.

A final thought on licensed products: The excellent painted artwork created for deluxe cards would make great covers for the comics they are intended to represent. We have always seen increased sales on issues that feature artwork along the lines of a Masters, or Ultra card set painting, but there is no corresponding price increase as there is when a production innovation such as foil, embossing, or hologram is used. Publishers could greatly improve their shelf image with some of the efforts going to licensing being redirected back to their base industry.

That's all from Arkansas this month. I look forward to reporting to everyone next time in the all new and improved Overstreet Monthly Price Guide.

JOE FIELD
Flying Colors Comics
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Concord, CA 94518
(510) 825-5410

Fall is here and that's what sales have done. It's a regular occurrence this time of year, though, as many buyers turn their focus to the upcoming holiday season. Comic book buyers make their lists and check them twice to make sure the cool comics they want are on the buying lists of their loved ones.

Here's an idea for the '94 holidays, comic fans. Think of the non-comic fans on your gift-buying list and try to convert them with something really special from the wonderful world of comics. Ask you local comic retailer for help on this one. You see, comics are even more fun when they're shared.

With the market being a bit slow this month my report will be fairly short and concise. The past month has seen very little in the way of significant activity in either the sales or acquisition of Golden Age or Silver Age comics, so instead I'll concentrate on the more recent material that makes up the bulk of our sales here.

As reported last month, there is a small core of back issue titles that continue to move, month in and month out. In this group of titles are all the X-Men related titles, Amazing Spider-Man, the Homage Studios comics from Image, Spawn #1-15, Batman titles (including a strong Batman Adventures), and Dark Horse licensed titles (Aliens and Star Wars particularly). Most of these titles are selling for at least 15% over Guide prices, but the supply is still available enough that prices aren't rising any faster. Readers here need to realize that all price Guides are just Guides, and as much as we all strive for accuracy, the market will change from the writing of these words to the printing of these prices.

Marvel is causing a stir with the revelations of upheaval with all their mutant titles. Uncanny X-Men #320 just came out and is selling very briskly. As this is just the lead-in to the "End of the X-Men" story, I can only anticipate tons of sales and interested readers with the X-books over the next couple of months. What effect this new beginning for the mutant titles will have on the sales of recent back issues remains to be seen, but this is just one of the risks Marvel doesn't need to care about. Of more concern to the company is whether this whole story causes readers to jump off rather than jump on. We are cautiously optimistic here that Marvel can sustain the creative end of this story along with the publicity it will receive. Unfortunately, most other Marvel titles are flat to down over the last couple of months here. The Spider-clone story has failed to spark sales of those books, even if the story is fairly cohesive. For readers, we recommend the Marvel Megazines. You may not find these going up in the Guide, but these are a terrific value.

DC is settling into a post-Zero Hour funk as we see a softening of the Batman and Superman titles. Other titles having a less than stellar go are Manhunter, Guy Gardner, New Titans and Xenobrood. On the upside, Wonder Woman, Flash, Batman Adventures and Green Lantern are continuing to find new readers. Issues to watch in particular over the next couple of months are Flash #92 and Wonder Woman #90. During Zero month, DC came as close to catching Marvel as they have since the return of Superman in April '93, but that gained ground now looks lost again here. DC's editorial content remains the most solid of any mainstream publisher, so the future should be bright.

Image Comics have had two recent hits with Team 7 and Backlash, which should be no surprise since the most well-received Image titles always seem to be from Jim Lee's Wildstorm and Homage Studios. Three new issues of Spawn in three weeks have slowed sales on that title even more, but the interest is high in Todd's toy line. As the total Image line swells to nearly 50 titles per month, many of these titles are having an impossible time holding onto interested buyers and readers.

Dark Horse continues to be somewhat impervious to the whims of the marketplace. The Legend and licensed books (Star Wars, Aliens, etc.) continue their strong showings here in our store.

As for the independents, there is renewed interest in Hate with the release of #16 in full color. Shi #3 is selling better than #2, Thieves and Kings is finding a small but loyal audience, and there's a ton of other cool comics just waiting to be discovered by you. So go do it... I hope your holidays are peaceful and perfect and remember to keep those four colors flyin'!

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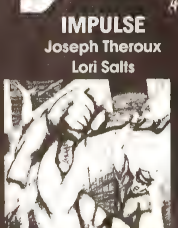

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Gil Garcia

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Mail Order Blues Pt. 2 - I had stated in Mail Order Blues Pt. 1 (I didn't think there would be a part 2) I order from many comic book mail order firms. There are others I would like to order from, but my attempts at doing this are frustrating. Here's why. When I call a party I usually get voice mail. I leave my name and telephone number and what I am interested in. I then wait and wait. I rarely receive a call back. Please, if you are advertising mail order and you have a machine answer your calls, call your potential customer back even if it is to inform them that you have already sold the items in question. If you don't call back, it can discourage that potential customer from trying you again. That's not good for both of you.

Silver Age

I'm moving DC from this time period at an excellent rate, especially lower grade books. The Batman and Superman family books are the most requested, as well as Mystery in Space and Strange Adventures. Also 10¢ cover priced DC War titles remain hot.

The following are recent acquisitions and all ranged in grade from FR to VG+: Amazing Spider-Man #1, 7, 10, 11, 14; Fantastic Four #3-10, 12-15, 17-20, 22, 25, 26, Annual #1, 2.

New Comics

Marvel: The X titles are still selling the best of their line. So why the big shake-up on these titles in January? I would try to stimulate their marginal selling titles, not the ones that already sell great. The Spider-Man Clone story arc has been a disappointment sales-wise. Tales to Astonish sold well, but nothing like the Marvels mini-series.

DC: Sales are slightly down on almost everything, but I attribute that to being in a slower sales season. So another appeal to all publishers, reduce your output from Oct. to Jan. Save those other months for increased production.

Image: Backlash and Team 7 sold super. Wish some of their other titles did, especially those that are sporting a $2.50 cover. Boof has been a big disappointment at the register. Spawn and Gen 13 remain their best selling titles. Wetworks and WildC.A.T.S. are not far behind.

Malibu & Valiant: Sales continue to decline for both of these publishers. What's wrong?

Dark Horse: Sales are slowly increasing on their entire line. Their Star Wars titles, Madman, and Concrete are doing the best. Please, guys, don't expand your line too quickly.

Topps: Sales are leveling off on Cadillacs and Dinosaurs and Jurassic Park. Zorro and the Lone Ranger and Tonto are still their best — story-line and sales.

Tekno: Lots of anticipation for these books. We receive their first two title this week. More on this line next time.

Well-Endowed Women Comics

All are selling hugely. Lady Death and Shi are leading the sales pack. Sexy looking ladies with an affinity for violence are selling phenomenally. So why don't I feel better about this?

See you next month. Keep reading and take care.

TONY STARKS
4100 Forrest Green Drive
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Greetings, comic lovers! Time for another market report from Southern Indiana. For this report, we will look primarily at the sales results of several hundred books from 1958 to 1963 that were taken on consignment. What sold at Guide, below Guide and didn't sell at all may be of interest to readers. Most books were in the GD to FN range, with the average being VG.

Silver Age

The majority of the "main" superhero books sold first time out at or near Guide. This includes assorted issues of Action between #251 and #274, Adventure between #272 and #285, Batman between #120 and #133, Challengers #8, Detective between #260 and #293, Dobie Gillis #3, Flash #109 and #113, Green Lantern #1 and #5, Brave & Bold #28 VG, #29 GD and #30 VG sold at 20% off Guide. Issues of Superboy sold at Guide, with multiple calls for issue #80 in GD+, the first meeting of Superboy and Supergirl. A Dell Giant with Little Lulu sold right away, two other Dell Giants never sold at all, even at 50% off Guide. Both a Gold Key Phantom #5 and a Harvey Hits #36 & #44 (Phantom) sold quickly. A Sad Sack Harvey hits never sold. X - The Man with X-Ray Eyes got several calls.

The next group of books sold in a subsequent at at 40% off. Aquaman #9, assorted issues of Blackhawk #137 to #159, Captain Sinbad (Gold Key movie comic), Challengers #13 and JLA #3, #5 and #20 all VG. There were 20 assorted Dell Four Colors, only three sold, at about 50% off Guide. Sold: #1120 (Dinosaurs) #1157 (Master of the World) and #1188 (Atlantis). Surprisingly, the #1 Four Color issues of Bonanza, voyage to the Bottom of the Sea and Rocky & Friends failed to sell. All remaining second tier and odd ball DC's sold, including All-Star Western #112, Real Screen Comics #121, Stg. Bilko #17, some issues of Lois Lane and Jimmy Olsen.

Never selling - Besides the earlier mentioned books, some nice Uncle Scrooges never found a buyer, in spite of the final price being 50% off Guide. No buyer for Huckleberry Hound Dog #5 or Donald Duck #66, either.

Golden Age

A few sales: Gangsters Can't Win #1 VG $45; Guns Against Gangsters #1 VG $40. Acquisitions: Authentic Police Cases #1 & #2 VG; Lawbreakers Always Lose #1 VG/FN; Jeff Jordan, U. S. Agent #1 FN. We also acquired some earlier/mid 1950's Lone Rangers, Tarzan and Turoks.

70's Comics

Not much to report this time, as I've concentrated the past month on the consignment books. I've sold all the Spider-Man clone books I had except for a few copies of What If? #30. I still get regular calls for Marvel's Star Wars series, and just recently did acquire most issues (but no #107, although another dealer did offer me one at $14, which I passed on). Who's Who in Star Trek #1 & #2 NM sold for $6. Acquisitions: Lots of stuff, including runs of Tomb of Dracula, Werewolf by Night, lots of horror and mystery titles.

See all of you in a few months in the new, improved Overstreet Monthly!

ROB HUGHES
Executive Investments Co.
9301 Wilshire Blvd. Suite 500
Beverly Hills, CA 90210
(310) 278-1580

Hello once again to all of you out there from God's country: Southern California. Fall has run its course and winter is creeping in. Bill and I just returned from the senior Overstreet Advisor's council in Timonium, Maryland and there were plenty of great ideas on the Guide and the marketplace as a whole. Congratulations to Steve Geppi and Bob Overstreet for putting on a 1st class gathering. We firmly believe that the comic book market has tremendous room for growth in the future.

The market is still quite strong. At present date our entire focus is directed toward our major life auction which will be held in Feb. 4-5, 1995. Consequently our comic book sales have been all but put on hold. Nevertheless, Timelys are still king of the mountain among Golden Age comics, especially the major titles including Captain America, Human Torch, Marvel Mystery and Sub-Mariner. Copies sell in all grades from Guide to 2X. Don't pass up the opportunity. It may never come again.

DC Golden Age always does very well since this is the foundation of the entire comic book industry. Restored books are also becoming more and more desirable to collectors since many are realizing that having a restored copy of any particular issue is far better than having nothing at all. Look for the past stigma of restoration to pale as time goes on and more and more collectors enter the hobby.

Fawcetts seem to be picking up steam lately. The most sought after book of this publication is Whiz Comics #25 (Dec 1941) which is the origin and 1st appearance of the 2nd most important and successful Fawcett superhero: Captain Marvel Jr. and why not? Whiz Comics #1 (Feb 1940) Guides at $44,000 in NM while issue #25 is a mere $2,000 in NM. I think that Jr's debut has just a wee bit of room to grow and close this gargantuan gap. We sold a gorgeous unrestored VF/NM for $3,500 recently. This is a truly undervalued, underappreciated, and undernoticed Golden Age key. If you find one, buy it.

The Silver Age comic market is a much trickier one, with much greater variances in pricing and demand for books. The market was smoking hot just two years ago. Prices were skyrocketing overnight for the high grade material. However, I believe this has hurt the current market. A case of too high, too far, too soon. We collectors are just beginning to relax and catch our breath from these recent and monumental increases in value. Because of this, many have turned their attention and pocket books towards the much rarer Golden Age material that seems to be a great deal compared to the Silver. Nonetheless, the market is quite cyclical and all books get their turn in the spotlight one time or another. Silver Age comics will come back with a vengeance. All one needs to do is be patient. Keep the faith

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Although major events are taking place in the corporate arena of the comics world (Overstreet merging with Gemstone, Marvel purchasing Malibu), things have slipped into a bit of a lull here on the retail front. Which is not to say that there's nothing to report, I think we're just waiting for the Holiday season to commence in earnest. So forthwith, here's the lowdown..

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A megadollar budget and high-profile names (Roddenberry, Nimoy, Asimov, Gaiman, Spillane) have proven the winning ticket for Tekno. Gaiman's Mr. Hero has sold extremely well, with praise coming from those who have read it. James Vance has done a fine job in handling Gaiman's concept, and Ted Slampyak's pencils are like a "Moebius does Vertigo" take. Respect and grats to this creative team. Nimoy's Primortals, judging from its healthy sales, appears to have received the Trekkies' winning Vote of the Month. Sci-fi action written by Kate Worley and drawn by Scot Eaton (who could easily seek employment at Image), Nimoy's (and Gaiman's) sales figures (200-plus each) bode well for the future of this company.

Marvel: The X-Titles have enjoyed an exceptional month in sales. Interestingly, the Bishop and Rogue mini-series are leading the pack. Generation X #5 arrived here in the store last week, and the sales figures are right on par with its two previous issues, showing no signs of decline. The rest of the titles rounding out the X-stable are holding high numbers as well, perhaps because of Professor Xavier's imminent death. And right behind all this is the Spider-Man Clone Controversy. Finally, Marvel's new prestige format titles (Tales to Astnish, et al) also merit mention saleswise, which is to say they're doing well despite their daunting price tag.

DC: Dick Grayson's now running around with two pointy ears jutting prominently from the top of his head, and readers are eating it up. Superman's sales are leveling off, though still respectable. James Robinson's Starman has proven an interesting hybrid of mainstream sales and Vertigo appeal. Peter David's Aquaman took a darkly humorous turn with a guest appearance by Lobo, and the title's enjoying its best Aqua-sales to date. Green Arrow's participation in Zero Hour has helped boost sales for this title. And Batman: Castle of the Bat, and Elseworlds graphic novel, gives us an idea of what it would have been like if Bob Kane and Mary Wollstonecraft Shelley were one and the same person (what a notion). Another Batman graphic novel, the newest Holloween Special, shows us why Tim Sale is perhaps the best at adopting the Millieresque style that's so prevalent these days.

Image: The musical chairs switcheroo that Image underwent this past month has been an undeniable sales success. Jim Lee's take on Larsen's Savage Dragon is especially noteworthy. On the other hand, Silvestri's handling of Spawn was disappointing if only because he mimicked McFarlane's style so literally. Shadowhawk as done by Liefeld confused some readers, who thought it was Tim Sale doing the rendering. And speaking of Sale (this guy gets around), Deathblow's numbers have been increasing monthly. And on a final note regarding Image, Backdash #1 (with its 50/50 cover gimmick) has sold out for us.

Malibu: Ultraverse sales have been decreasing steadily as of late, with UltraForce being the only title holding steady numbers. Bravura's A Man Called A-X has garnered both decent sales and positive reviews from our customers. Bruce Lee and Mortal Kombat are two titles who numbers have increased somewhat this past month. And with Marvel now stepping into the Malibu picture, things will hopefully pick up for this still-promising outfit.

Valiant: Readers have showed renewed interest in Valiant's books recently here at the Oasis. The Visitor has readers remembering Valiant in its Once-upon-a-time heyday. "The Wolfbridge Affair" storyline in X-O Manowar has not exactly shipped weekly (part one hit the stands the end of October, part two the second week of November), which has me thinking that Valiant might be struggling mightily to keep its promise. Their two fledgling titles, Geomancer and Timewalker, are still holding steady numbers since their debut issues.

Dark Horse: Aliens/Predator is still the best-selling licensed-movie title for Dark Horse. The last chapter of The Wolves of St. August" (Hellboy) is out, so now I guess we'll be seeing Dark Horse Presents drop back down to its usual sales numbers. While I personally like some of the Comics Greatest World's titles and characters, I wish Dark Horse could do more with them. The promise is there, but the actual delivery of goods has been less than impressive. The CGW books are definitely suffering saleswise, so if anyone at Dark Horse is reading this I say: Hey, let's get with it. For example, anticipation is still high for The Machine, now if it would only ship. Only John Byrne's Babe has ushered in sales for the Legend imprint this past month, but that should change soon with the next installment of Miller's Sin City due soon to arrive. And finally check out Johnny Dynamite. With a visual style reminiscent of those weird little Christian mini-pamphlets, and am ambiance straight out of 50's film noir, this is one neat book.

Vertigo: Sandman and The Invisibles are the two titles holding the highest sales numbers for us at this point. Mobfire (imagine a combination of The Krays" and "Serpent and the Rainbow") has been well-received. We've also heard that Vamps is destined to become an ongoing series, which is just fine by us. Books of Magic and Hellblazer sell in the 30-plus range right now, and sales continue to increase steadily by the month. And check out the promo cards that have been included in the most recent-shipping Vertigo titles. The new Vertigo card set is due out soon, and we're all geeked for its arrival.

And we can't close out without mentioning an incident concerning Topps' Lone Ranger and Tonto. Recently copies were sold to customers of Native American descent, belonging to the Chippewa tribe. They returned later on to tell us how impressed they were with both the positive portrayal of Tonto and the authenticity of his garb. In a business where beefcake and cleavage are so prevalent on the printed page, it's nice when something like this occurs. Adios 'til next time.

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Comic Detective
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Covina, CA 91722
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If it seems that there's a little less of the mundane dollars and cents stuff this time around, I promise I'll make it up next time. Hopefully, you'll indulge me in the meantime....

I'm glad to see Brian Pulido's success with Lady Death and Evil Ernie. It was only a couple of years ago we'd sit at adjoining tables at local shows, with Brian selling the first issues of Evil Ernie and waxing enthusiastically about the title. I don't know anyone who's worked harder to promote his ideas, or deserves his success more. That Brian started out as a genuine fan of the medium is still reflected in his product.

Sales: X-Men. Hands down, my best seller for the past several months. Any of the first 140 issues will sell, even the reprint issues (#67-93). Those poor numerical completionists. Near mint copies of these issues alone could set a person back several hundred dollars...I'm content to retain the reprint lapse in my collection. The Byrne/Claremont issues are seeing increased demand. X-Men #266 (Gambit's first) is the hottest of those produced since 1980, and routinely goes for $20-$25. All issues that feature introductions of the various team members are popular: Avengers Annual #10 (Rogue), X-Men #244 (Jubilee), #281-282 (Bishop), and of course #94 (the new team, steady for some time now, but there's been some inching upward. Still, given the choice, I'd take a NM Giant Size X-Men #1 any day...). With Cable's prominence on the animated series, I'm even getting requests again for New Mutants #87?! Pre-#50 issues of Amazing Spiderman have been consistently good sellers, though lately I'm fielding more requests for Kirby work on Fantastic Four (more on Jack, below). I suspect that the troubles James Cameron has had in getting his version of 'ol Webhead to the screen have dampened the enthusiasms of some that were REALLY looking forward to it. Whatever the legal holdups. I do hope to see a Cameron release in the future. Photo covers Of TV show titles like "Man From Uncle," Star Trek," Gunsmoke," "The Addams Family," and "The Beverly Hillbillies" attract attention from both comic enthusiasts and "Nick At Nite" fans. It's interesting to note that these are difficult to find in nice shape. Finding collector bags for these Dell/Gold Key titles has always been difficult. Combined with the obvious - the larger than normal size - means that they've tended to take more of a beating than their contemporary DC/Marvel titles. In true High Grade, I believe these books to be underpriced. While lower grade books are being picked up, I predict that you'll see an even greater disparity between Good/Fine prices and those for pedigree copies. With sales of Bethlehem copies going for 2-3.5-x-Guide, the writing's on the wall. Or is that graphiti?

Acquisitions

Recently, I picked up some nice runs of "The Flash" (#107-118) and "Showcase" (#28, 30-33, and 37-38). These are really pretty books, featuring the second appearance of Sea Devils, the first cover appearance of Aquaman, and the first appearances of Metal Men. "The Flash" #110 (first appearance of Kid Flash) is a VF. I also obtained some nice copies of Lois Lane. Is it just me, or does she closely resemble a contemporary of hers on the cover of issue #11? The hair style...the cut of leopard skin outfit... sure looks like Betty Page, to me. Regardless, I KNOW that's Pat Boone on issue #9.

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Hey comic lovers... What's new in the real world of comics?

Comic Gossip

Malibu comics sold to Marvel. That's outrageous! Malibu has certainly survived its share of ups and downs. I remember when Scott Rosenberg, the President Malibu, was a young teenage looking for Golden Age comics at the local Hollywood comic con. He was always very enterprising. While he was still in college he began wholesaling comics on a very large scale. Later, but not too much later, he started Malibu with a few black and white titles. They didn't sell very well. He worked his way through all the market changes to finally climb to a point where he was doing million dollar ad cam-

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paigns for a group of some of the nicest color adventure comics on the stands. When you see comics legends like Neal Adams and Jim Shooter failing in this unbelievably competitive market, it makes the picture all the more impressive.

Dark Horse: Finally another Dave Stevens Rocketeer. This is issue number three of the current series. It seems like its been 3 years since the last issue. Oh—it has been 3 years! Well, anyway this guy has so much sincerity and integrity and ability that his books always sell well. Everyone loves Dave. Harlan Ellison, who is one of the best speakers I've ever heard, has a regular comic coming out soon. Not everyone loves Harlan, but he's never boring. Tarzan, the lovable Ape man, gets his chance at Dark Horse. This swinging guy should have the record for being published by almost every publisher.

DC: The return of Capt. Marvel looks interesting and Jonah Hex is riding back for another try. The giant leap DC has made in quality and popularity is most impressive. Most impressive. Hard to keep in the store — Flash, Wonder Woman and Aquaman.

Event Comics: Ash was a gorgeous, fun book! I hope Joe keeps one great comic coming out regularly rather than forming some expanded, integrated universe of thinned out, derivative characters. That seems to be everyone's temptation.

Harris: After Vampirella, there doesn't seem to be much else from Harris - but, then, Vampi seems to be everywhere.

Image: The sales are quite decent on the average for this company, but, way, way down from the glory days. For a red hot year or so the Image Mavericks could have sold even their used Kleenex, but not anymore. Not these days. Shadowhawk, Savage Dragon, Maxx & almost all of Liefelds books hardly sell at all. When you see a pile of unsold Youngblood Strikefiles and then you cut your order in half and still have a pile left you get very worried and a bit mad too. There is still Pitt and Spawn & Wetworks and Gen & Wildcats, but so many of the rest are falling so fast you can never guess low enough for a sell out. There's a rumor that Liefeld will be killing off most of his Universe and starting a new company. It looks like he'll still be writing some of the new books.

Valiant: Paul Fairchild said they were going to be hiring some great artists, but couldn't say who til contracts were finalized. Valiant ART has always been the major fan criticism.

Tekno Comix: I saw Spock on Entertainment Tonight talking about his comic. That's gotta be great. This kind of promotion could really move some books.

Marvel: The death of Prof. X. You gotta love it! Doc Ock too. It's hinted, also, that maybe the Punisher will be terminated and even old Aunt May could finally be joining Uncle Ben!!

Silver Age

We have been discounting all the low condition books in this category — otherwise there isn't enough movement. We sold a VG Spidy 129 for $40.00 and 2 VG Giant Size X-Men at 25% off. We had six of each of them.

Golden Age

We have been moving some the expensive early 40's books — Superman and the Marvel mysteries. There are a lot of people out there now who realize how rare and important these books are. We sold two Marvel Mysteries (#8 and 10) and a Subby #3 for about $1,000 a piece.

We are now heavily discounting lots and lots of books the exceptions are the real old books. See you all next month!

Heroes & Fantasies

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Greetings! from Texas' Cradle of Liberty! The comic market remains quite volatile, and we'd like to report on how things are down here....

Golden Era Material

We don't know of anyplace in the country where Golden-Age books are not hot! Books in all grades continue to sell almost as quickly as they can be displayed... and often at inflated prices. Many low grade books. Guiding at less than $10, exist, and are readily seen as a bargain at (or above) Guide. Further, the satisfaction that many baby-boomer collectors got from possessing these "antiques" is heart-warming. Unfortunately, too many fly-by-night dealers are marketing these items at extortionate price levels. For the novice collector we advise you to "get educated" by reading articles in OCBM and CBG, and make purchases objectively. But enough soap-boxing, let's talk about sales and acquisitions:

Recently, we have acquired a nice run of Whiz Comics (reference Market Report in OCBM 20). Of the 68 different issues bought on September 17, 47 have already been sold (that's an average of 2 every 3 days). Copies in VF or better sold, without argument, at NM prices, and VG copies sold readily at Guide. If there are some readers out there who need some Fawcetts, give us a call before they're sold out. .

Timely remains the KING with respect to demand and turnover in the Golden-Age market. As of this writing, the only super-hero Timely in our inventory is a FN copy of Captain America #3. We have sold 4 issues of Human Torch, 3 of Captain America, 3 Marvel Mystery, 2 Blonde Phantom, and 1 All-Select in the past 30 days. None were remarkable copies, but all sold at Overstreet Annual #24.

DC is probably the Queen, selling well, but clearly with a more readily available supply than Timelys. As this report is being written, we have some nice DC Golden-Age pieces, for example: Superman #24 VF/NM, Batman #17 NM, Superman #100 VG/FN, and others. Only specimens in high grade bring above-Guide prices, though low grade copies sell better than those up-for-argument mid-grade issues. There appears to be a real bi-modal market: those who want to fill up their collection with numbers, and those who are really particular about their collectibles. This, we believe, widens the price gap between truly rare high-grade material and more common lower-grade items.

Dells from the 40's continue to sell very well, with mid-to-high grade issues being in very high demand. "Ducks" are being pursued by lots of collectors, as are most Disney animation books. TV and movie themes are in lesser demand, although most Four Color issues sell moderately. As of late we've seen a pick-up in demand for Mickey Mouse Comics, grade notwithstanding.

Lev Gleasons, E.C.s, and Classics seem to remain perennial sellers, with steady demand and less-than steady supply. A pretty nice collection of Gleasons were bought a year ago and have quietly sold-out such that only a few assorted issues remain.

Our "Buy: recommendation" remains on all Golden Era material!

Silver-Era Material

While Marvel sells best overall, DCs in high-grade remain most sought-after. There is still that large price-gap between Marvel and DC books of the same year, and we have elaborated on that point several times in the past years' Market Reports. While Showcase is the price-leader for DC, the real sales leaders are: Flash, Green Lantern, Superman, and (!) World's Finest!

We did an inventory of Silver-Age books and found that World's Finest was the BEST (volume-wise) seller of the bunch! This is not to say that retailers would achieve wonderful sales dollars (since so many NM copies only bring about $4, the same as new prestige format issue might be priced) by focusing on this title, but that there are a number of intelligent collectors out there who recognize that the Batman/Superman team-up books from the '50's and '60's are well under-valued.

Recent "Worthy-of-Print" prices achieved includes: Fantastic Four #2 FN ($750), Green Lantern 8 VF ($125), Hulk 4 VF ($600), Journey into Mystery 84 VG ($750), and X-Men 4 (beautiful MINT) $550.

Bronze-Era Material

Someone once said, "Only the strong survive," but if that's true, I would have to question the recent increase in demand for such titles as Warlord, Marvel Team-Up, Vampirella, and Conan. It seems that someone is looking for popular characters or creative-team influences that have been overlooked in the large price-escalation of collectible comics. Demand for Amazing Spider-man #149 has somewhat subsided, leveling off at $100. House of Secrets #92 has slowed at about $275. (We haven't ever been able to get above $500 for this book.) As one can see, there is a vast price variance between the really KEY Bronze-Age books and others.

Modern Age Material

We're still in awe with respect to the demand for "Nasty Women" comics. Lady Death tops the HOT list with #1 selling readily at $60, #2 for $25, and #3 for $12. Vampirella (Harris' 1st series) #1 brings $35, #2 brings $20, and #3 sells readily for $10, while Vengeance of Vampirella #1 (1st print) sells briskly at $12, and the 2nd print is an easy sale at $6. Drama #1 (the only issue) brings $5, while Zorro #3 (Lady Rawhide's 1st) is sought after at $8.

All of DC's "Zero-Hour" books have sold very well, especially Spectre and Aquaman, with the latter selling-out on all subsequent issues. The change in the creative team behind Wonder Woman has resulted in record-level demand for this title, along with an ever-increasing readership of Flash and Green Lantern. We look forward to the finish of Flash #100 to see what will happen to the Scarlet Speedster!

Marvel's "Age of Apocalypse" storyline is eagerly anticipated. Order level for X-Men #41 is at an all-time high! Lots of speculation has arisen with respect to which of the new titles will survive and which will rest-in-peace as mini-series. Many readers are wondering whether Rogue or Magneto will "wear the pants" in this Mutant Family!

The buy-out of Malibu has many a collector wondering what (if any) editorial changes Marvel has in store for the Ultraverse Universe. If these characters are somehow folded-into the Marvel Universe, then the demand (and, therefore, price levels) will escalate dramatically! We're seeing a guarded increase in interest in such titles as Prime, Mantra, and Night Man

Valiant demand continues to decline, and even #0s and #1s sit on the shelf crying for buyers. The trades and slip-cover editions are equally slow movers, even though the price points are reasonable. The only explanation we can provide is that Valiant is being unfairly blamed for the meteoric rise and fall in prices their early titles have experienced. The entertainment quality of the books remains

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high, although the comics are still priced 50 cents to 75 cents higher than competitive (Marvel & DC) offerings. We don't, however, view that difference as overly significant

Image sales have been far more unpredictable than those of other publishers. Sales numbers broadcast in distributors' reports are somewhat misleading, as large quantities of unsold copies of titles such as Supreme, Youngblood, Team Youngblood, WildC.A.T.s, Spawn, Savage Dragon, Shadowhawk, and Badrock remain on retailer shelves! Budget limitations of the 11-16 year old buyer has limited the sell-through of image products. As retailers, we are grateful that Image decided to do unannounced alternative covers to many books which would have otherwise been slow to sell. With respect to recent back issues, only Spawn remains on the Hot List.

Future Picks

We have recently started a "Fantasy Investment Club" which is patterned after other such investment clubs. This group decided that the December issues to watch were: X-Men #41, Vampirella #0, Flash #98, and Batman #515. It will be interesting to see what happens...

So, until next time/ next year, "Make Mine Overstreet."

Marnin Rosenberg
Scott Whaley
71 Grace Ave. #2L
Great Neck Ny 11021

We couldn't find the time to write an extended market report this month because we're too busy tracking the "dying or merely ailing" Silver Age market, but we do have the time to report the following sales

Action 85 VF+ $380, 156 VF++ $350; Adventures 284 NM- $85, 325 NM 44. Amazing Spiderman 59 NM/MT $75. Annual 1 NM- $860; Batman 14 NM- $2700, 33 NM- $1200, 179 VF $80 25. Brave and the Bold 37 VF $175, 38 VF/VF+ $160, 57 NM $190. Captain America 63VF $750. Daredevil Annual 1 NM+ $78. Detective 375, 378, 380 NM $24 ea. 80 Pg. Giant 5 NM/NM+ $237.50, 8 NM/MT $587.50, 9 NM/NM+ $187.50, 12 NM+ $187.50, 15 NM+ $200. Fantastic Four 48 NM $1100, 51 NM- $64, 71 NM+ $35. Flash 137 VF++ $378. Justice League 50 NM $28. Journey into Mystery 45 VF/NM $135; Kid Colt 106 VF- $15.50 108-111 NM $24 ea., 112 VF/NM $21, 121- 23 NM $16 ea. Metal Men 12 NM $52 50, 20 NM- $32, 27 NM/M $72. Mystical Tales 7 VF-/VF $63.80. Our Fighting Forces 102 NM $11, 105 NM $10.20, 107, 110, 116 NM $12 ea; Rawhide Kid 36, 40 ,41, 43, 44, 49 NM $70 ea. 39 NM- $65.60. Rip Hunter 12 NM- $76.65, 20 NM $63, 23, 29 NM $51 ea. Sea Devils 21 VF/NM $34.55, 23 NM- $46, 27, 28, 32 NM $46 ea., 25 NM- $40.60, 35 VF/NM $34.55; Sgt Fury 14, 16 VF/NM $57.75 ea, 15 NM+ $90, 17 NM- $58.50, 18 VF/NM $54, 19, 20 NM $67.50 ea, 21 NM- $41.80, 22-25, 27-30 $45 ea., 26 NM/M $38.60, 31, 39 NM- $23.60 ea., 32 38, 41-44, 46-49 $25.50 ea., 45 VF $18.20, 51-53, 55-57, 59, 60 NM $21 ea., 54 NM- $19.50, 58 VF/NM, 61 NM $18 ea; Special 4 NM $36, 5, 6 NM $21. Showcase 7 FN $300, 30 VF++ $600, 93 VF++ $363.50, 45 VF $172, 65 VF+ $11. Silver Surfer 1 VF/NM $450, 2 NM- $187, 3 VF/NM $152. Star Spangled War Stories 138 VF/NM $54.75, 142 NM $30. Strange Adventures 108 FN+ $20, 129 VF+ $59.75, 153 VF/VF+ $48. Strange Stories of Suspense 5 VF-/VF $200 Strange Tales 155 NM $50. Strange Tales of the Unusual 1 VF- $250. Sub-Mariner 37 VF-/VF $275, Superboy 135 NM- $15.50, 138 NM $36, 141-144, 146 148-150 NM $15 ea. Annual 1 VF+ $110. Superman's Pal Jimmy Olsen 84, 98 NM $18, 100 NM $15, 102, 103, 107-112 NM $10.50 ea; Turok 64 M $35, 66 NM/MT $30, 77. 78 NM $25. Two-Gun Kid 60 VF+ $26, 61, 64 VF/NM $15 ea., 63 FN $4, 65, 67-76 NM $16, 81, 82, 84 NM $10.50 ea., 89 M $12. Wonder Woman 138 VF $7.85, 139 VF/VF+ $8.70, 165 VF+ $7.60, 174 NM $9; World's Finest 119 NM- $97.25, 121 VF/NM $93, 122 NM- $44.35, 153, 154 NM $24 ea. 166 VF+ $16.75,167 VF++ $10.75, 178 VF+ $11.05, 181 VF/NM $12.10.

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Calgary, Alberta T2N 1V8

Just a brief report this time as the Christmas season is fast approaching and my list of "things to do" seems to be growing by leaps and bounds!

NEW ISSUES

Since the completion of Zero Month and the launch of Generation X, there has been somewhat of a lack of high profile projects. Both the Spider-Man and X-Men titles have pivotal storylines coming in January but seem to be in a holding pattern in the meantime. With the exception of the Incredible Hulk, which continues to increase in sales every month, most other Marvel titles continue to experience steady or declining sales.

DC has a minor hit on its hands right now with the Prodigal storyline in the Batman titles. The forthcoming debut of Kelly Jones as artist on Batman should help maintain the momentum. Dead Again has helped to maintain interest in the aftermath of the Doomsday battle of two years (!?) ago. Otherwise, sales of other DC titles remain as steady as a rock in the midst of a market which is still very much in a state of flux.

Image comic's Spawn, WildC.A.T.s, Gen 13, Pitt and Team 7 continue to do well, while most others (including everything from Extreme Studios) continue to decline slowly. The Spawn toys flew in here well before toy store had them and flew out so fast that I'm not even sure I remember what they looked like

Dark Horse continues to be a major force in our stores with strong sales on all Star Wars titles and steadily increasing sales on the Legend line. Dark Horse's only weak spot seems to be Comics Greatest World which is consistently losing sales each month. With an over-abundance of super-hero comics still being produced, it stands to reason that these titles would be adversely affected.

Likewise, **Valiant and Malibu's Ultraverse** continue to drop. A positive note for Malibu, however, is the success of the Mortal Kombat books and steady demand for Star Trek: Deep Space Nine. Acquiring the rights for Star Trek: Voyagers should also be a major plus for them.

Back Issues

The most demand for modern age back issues remains focused upon books published within the past year or so. Spawn currently leads the pack with demand for the first five issues particularly high. Current prices are #1, 4 $10.00 each, #2 $7.00, #3 $6.00, #5, 6 $4.00 each. Demand is also remaining steady for Wolverine #75 which sells quickly at $8.00.

The clear leader in sales of 1970's back issues is Amazing Spider-Man. High grade issues below #200 are becoming increasing hard to find and generally sell very quickly whenever we can get them.

Spider-Man also heads up the group of Silver Age leaders with requests for high grade copies far outstripping those for all other titles combined. Superman, Action, Fantastic Four and X-Men also receive steady demand for high grade copies.

As I've mentioned in the last couple of reports, Dells and Gold Keys (particularity westerns) have been developing into a very steady market here. Although the collections of Dells and Gold Keys that we acquired over the past few months have mostly been picked clean of westerns and TV tie-ins, they also contained a rather diverse range of material including Archies, Harvey Comics, Disneys and Classics Illustrated, mostly in lower grades. There has been keen interest in many of these which was surprising in some cases. I can count on one hand the number of requests that I have had for Richie Rich back issues in the past few years and yet an assorted stack of low to mid-grade issues from the '60's and '70's priced between $1.00 and $2.00 each sold within a few weeks. Many 124 and 154 Archies in the same price range have enjoyed similar sales although demand has also risen for earlier issues in higher grade. From the feedback I have been receiving, it seems that many collectors are feeling priced out of the Silver Age market for Marvel back issues so they are turning their attention to old favorites with more affordable price tags. With so much great material available at low prices it is good to see collectors beginning to broaden their horizons once again.

Well, so much for being "brief" this time. I'll try to control myself next month

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BATMAN ANNUAL	#1	F	$150	STRANGE TALES (C.T.)	#110	VF-	$275
BRAVE & BOLD	#35	VF+	$600	STRANGE TALES	#114	VF+	$220
DAREDEVIL	#1	G/VG	$185	SUPERMAN	#20	VG	$415
F. F. (C.T.) (KIRBY AUTO)	#1	VG/F	#2700	SUPERMAN	#50	VG	$130
FLASH	#105	VF+	$3500	SUPERMAN	#58	VG+	$130
FLASH	#112	VF++	$400	SUPERMAN	#74	VF-	$210
GREEN LANTERN	#2	VF+	$850	T.O.S. (C.T.)	#39	VF+	$1200
GREEN LANTERN	#3	VF	$480	T.O.S.	#40	F	$385
GREEN LANTERN	#5	VF	$350	T.T.A.	#27	VF	$1350
GREEN LANTERN	#8	VF	$279	T.T.A. (KIRBY AUTO)	#35	VG+	$350
GREEN LANTERN	#9	VF	$279	WORLDS FINEST	#45	F	$415

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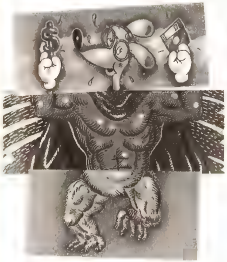

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ▾ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading a comic book is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade.** Some books do need to be repaired and/or restored to prevent further deterioration.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The two hardest parts of evaluating a comic book is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition.** Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)

Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)

Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Calculating the VG and VF Price:

To calculate the VG price, add the Good price to the Fine price and divide the total by two.
(GD + FN)/2 = VG

To calculate the VF price, add the Fine price to the Near Mint price and divide the total by two.
(FN + NM)/2 = VF

Action Zone #1
Wildstorm Productions

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

1	5.00	15.00	35.00
2	2.60	7.50	18.00
3–10	2.00	6.00	14.00
11–22	1.65	4.00	10.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 202, Mar, 1955-Present
National Periodical Pub/DC Comics

1-Reprint (1988, 50¢-c)			0.50	
202-220: 202-1st code approved issue	23.00	70.00	164.00	+
221-240: 224-1st Golden Gorilla story	18.00	55.00	129.00	+
241, 243-251: Last Tommy Tomorrow	14.00	43.00	100.00	
242-Origin/1st app. Brainiac (7/58)	110.00	320.00	745.00	+ H
252-Origin & 1st app. Supergirl; intro of new Metallo	120.00	362.00	845.00	+ H
253-2nd app Supergirl	27.00	81.00	190.00	H
254-1st meeting Of Bizarro & Superman	24.00	71.00	166.00	H
255-1st Bizarro Lois Lane	16.00	48.00	113.00	
256-261: 261-Origin/1st app. Streaky the Super Cat	10.00	30.00	70.00	
262, 264-266, 268-270	7.10	21.00	50.00	
263-Origin Bizarro World	12.00	34.00	80.00	
267-3rd Legion app. (8/60)	40.00	120.00	290.00	
271-275, 277-282: 282-Last 10¢ issue	6.60	20.00	46.00	
276-6th Legion app.	18.00	54.00	127.00	
283-Legion Of Super-Villains app.	7.40	22.00	52.00	
284-Mon-El app.	7.40	22.00	52.00	
285-12th Legion app. (2/62)	7.40	22.00	52.00	
286-289: 287-14th Legion app.	3.70	11.00	26.00	
290(7/62)-17th Legion app; Phantom Girl app.	3.70	11.00	26.00	
291, 292, 294-299	3.20	8.00	20.00	
293-Origin Comet (Superhorse)	7.90	24.00	55.00	
300-(5/63)	3.60	11.00	25.00	
301-303, 305-308, 310-320	1.90	6.00	13.00	
304-Origin/1st app. of Black Flame (9/63)	2.40	7.00	17.00	
309-Legion app.; Batman & Robin-c & cameo	2.30	6.90	16.00	
321-333, 335-340	1.70	4.60	10.00	
334-Giant (G-20); r/origin Supergirl, Legion	2.70	8.00	19.00	
341-346, 348-359: 344-Batman x-over	1.20	3.00	7.00	
347, 360: (Giants G-33 & G-45)	1.70	5.00	12.00	
361-372, 374-380: 377-Legion begins	1.00	3.00	6.00	
373-Giant Supergirl (G-57); Legion-r	1.50	4.00	9.00	
381-424: 411-Eclipso origin-r	1.00	2.00	5.00	
425-Adams art; The Atom begins	1.20	3.00	7.00	
426-436, 438, 439: 432-1st SA Toyman	0.80	1.60	4.00	
437, 443-(100 pg. giants)	1.00	3.00	6.00	
440-1st Grell-a on Green Arrow	1.30	3.00	7.50	
441-Grell-a on Green Arrow continues	1.00	2.50	6.00	
442, 444-499: 484-80th anniversary issue	0.60	1.20	3.00	
500-Superman life story (1.00, 68pgs)	0.60	1.20	3.00	
501-551, 554-582: 521-1st app. Vixen	0.40	0.70	1.75	
552, 553-Animal Man-c/stories (2 & 3/84)	1.00	2.60	6.25	
583-Alan Moore scripts	1.30	3.00	7.50	
584-Byrne-a begins; New Teen Titans app.	0.40	0.70	1.75	
585-599: 598-1st app. Chockmate	0.20	0.40	1.00	
600-(2.50, 84 pgs.)	0.90	1.70	4.25	
601-642 (1.50, 52 pgs.); 611-614: Catwoman	0.30	0.60	1.50	
643-Monthly issues, Perez-c/a, scripts begin	0.30	0.60	1.50	
644-649, 651-661, 663-666, 668-679: 660-Death of Lex Luthor. 674-Re-intro Supergirl. 679-Last 1.00-c	0.20	0.40	1.00	
655-(1.50, 52 pgs.)-Lobo cameo	0.30	0.60	1.50	
662-Superman reveals id to Lois Lane	0.70	1.40	3.50	
667-(1.75, 52 pgs.)	0.40	0.70	1.75	
680-682	0.30	0.50	1.25	
683-Doomsday cameo	1.30	3.00	7.50	H
683-2nd & 3rd printings	0.30	0.50	1.25	
684-Doomsday battle issue	1.30	3.30	8.00	H
685, 686-Funeral For A Friend issues; Supergirl app.	0.40	0.80	2.00	
685-2nd & 3rd printings	0.30	0.50	1.25	
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00	
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50	
688-699,701-703-(1.50); 688-Guy Gardner-c/sty. 697-Bizarro-c/sty. 703-(9/94)-Zero Hour	0.30	0.60	1.50	
695-(2.50)-Variant foil embossed-c	0.50	1.00	2.50	
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00	
0,704,705: 0-(10/94), 704-(11/94)	0.30	0.60	1.50	
Annual 1 ('87)-Arthur Adams-c; Batman app.	1.00	2.50	6.00	
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00	
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00	
Annual 4, 5 ('92-'93, 2.50, 68 pgs.)	0.50	1.00	2.50	
Annual 6 ('94, 2.95)-Elseworlds story	0.60	1.20	3.00	

ACTION ZONE(CBS Presents...)
Oct, 1994 (Color, 36 pgs., Kmart giveaway)
Wildstorm Productions
1-Skeleton Warriors, WildC.A.T.s & TMNT, Jim Lee-c/p) 0.20 0.40 1.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00
2–10	1.65	4.00	10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	5.10	15.00	36.00
2, 3	3.20	8.00	20.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	50.00	140.00	323.00	+ H
201-208	31.00	93.00	217.00	
209-Last pre-code; origin Speedy	31.00	94.00	220.00	
210-1st app. Krypto (Superdog)-c/sty (3/55)	183.00	559.00	2200.00	+ H
211-213, 215-220: 220-Krypto app.	24.00	73.00	170.00	H
214-2nd app. Krypto	38.00	114.00	265.00	H
221-246	20.00	60.00	140.00	
247-1st app. Legion Of Super Heroes (4/58)	268.00	803.00	2675.00	+
248-252, 254, 255: Green Arrow in all	15.00	44.00	102.00	+
253-Superboy/Robin first meet	21.00	64.00	150.00	+
256-Origin Green Arrow by Kirby	62.10	190.00	435.00	
257-259	14.00	41.00	95.00	+
260-1st Silver Age origin of Aquaman (5/59)	70.00	200.00	455.00	+ H
261-266, 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character	10.00	30.00	70.00	
267-2nd Legion Of SuperHeroes (12/59)	85.00	260.00	595.00	+
269-Intro Aqualad (2/60)	21.00	63.00	146.00	
271-Origin Luthor retold	22.00	65.00	152.00	+
272-274, 276-280: 276-3rd Metallo	7.10	21.00	50.00	
275-Origin Superman/Batman team retold	19.00	57.00	132.00	H
281, 284, 287-289: 288-Bizarro cover	7.10	21.00	50.00	
282-5th Legion app.; intro/origin Starboy	15.00	45.00	105.00	
283-Intro Phantom Zone	17.00	51.00	118.00	+
285-1st Tales of Bizarro World story in Adv.	12.00	36.00	85.00	
286-1st Bizarro Mxyzptlk; Bizarro-c	11.00	33.00	78.00	
290-8th Legion app., last 10¢ issue	16.00	47.00	110.00	
291, 292, 295-298: 295-Bizarro-c	5.00	15.00	35.00	
293-13th Legion app., 1st Bizarro Luthor	9.30	28.00	65.00	
294-1st Bizarro M. Monroe, Pres. Kennedy	9.30	28.00	65.00	
299-1st Gold Kryptonite (8/62)	6.40	19.00	45.00	
300-Legion series begins (9/62)	40.00	120.00	285.00	+
301-Origin Bouncing Boy	12.00	36.00	85.00	
302-305: 303-1st app. Matter Eater Lad	7.90	24.00	55.00	
306-310: 1st Legion of Substitute Heroes	5.70	17.00	40.00	
311-320: 316-Origins & powers of Legion	4.30	13.00	30.00	
321-Intro Time Trapper	3.60	11.00	25.00	
322-330: 327-Intro Lone Wolf in Legion	3.10	9.40	22.00	
331-340: 340-Intro Computo in Legion	2.80	7.10	17.00	
341-Triplicate Girl becomes Duo Damsel	2.10	5.20	12.50	
342-345, 347, 350, 351	1.60	4.00	9.50	
346, 348, 349: 346-Intro Karate Kid	1.80	4.40	10.50	
352, 354-360	1.30	3.30	8.00	
353-Death of Ferro Lad in Legion	3.00	6.00	15.00	
361-364, 366, 368-370	1.30	2.60	6.50	
365, 367, 371, 372: 371-Intro Chemical King	1.50	3.00	7.50	
373, 374, 376-380: 380-Last Legion in Adv.	1.30	2.60	6.50	
375-Intro Quantum Queen & Wanderers	1.40	3.00	7.00	
381-Supergirl begins (1st full length story, 6/69)	0.60	1.20	3.00	
382-388, 391-406	0.50	0.90	2.25	
390, 403-(80 pg. giants G-69 & G-81)	1.60	3.00	8.00	
401, 402, 404-418: 409,410-(52 pgs.)	0.60	1.20	3.00	
403-Giant G-81 (68 pgs.); Legion-r	1.30	2.60	6.50	
411, 413, 418, 419: 411-415,417-420-(52 pgs.)	0.20	0.40	1.10	
412-r/origin/1st Animal Man/Str. Adv. #180	1.00	2.00	5.00	
414-r/2nd Animal Man/Str. Adv. #184	0.60	1.20	3.00	
415, 420-Animal Man-r/Str. Adv. #190, 195	0.30	0.60	1.50	
416-Giant DC-100 Pg. Super Spect. #10; G.A.-r	0.40	0.80	2.00	
417-Vigilante; Frazetta Shining Knight-r	0.30	0.50	1.25	
421-424: 424-Last Supergirl in Adv.	0.20	0.40	1.00	
425-New look begins (change to adventure)	0.30	0.60	1.60	
426-427, 431-458	0.20	0.40	1.00	
428-1st app. Black Orchid (6-7/73)	1.50	3.00	7.50	
429,430-Black Orchid-c/stories	0.80	1.50	3.75	
459, 460-New Gods/Darkseid story concludes from New Gods #19 (4/459 is dated 9-10/78) w/o missing a month	0.70	1.40	3.50	
461, 462: (68 pgs.)-Death of Earth II Batman	0.90	1.80	4.50	
463-466: (1.00, 68 pgs.)	0.20	0.40	1.00	
467-Starman by Dilko, Plastic Man begin	0.30	0.60	1.50	
468-490: Last comic-size iss.	0.20	0.40	1.00	
491-499: 491-100 pg. digests begin	0.20	0.50	1.20	
500-All Legion reprints	0.30	0.60	1.60	
501-503: Golden Age reprints	0.20	0.50	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	20.00	60.00	140.00	H
52-58 (3-D effect-c/stories)-Black-c	18.00	54.00	126.00	H
59-3-D effect story only	12.00	37.00	86.00	H
60-Woodeosque-a by Landau	7.10	21.00	50.00	H
61-Last pre-code issue (1-2/55)	6.90	21.00	48.00	H
62-70	4.30	13.00	30.00	
71-90	2.90	9.00	20.00	
91,96(#95 on inside),107,116-All contain Williamson-a	4.30	13.00	30.00	
92-95,97-99,101-106,108-115,117-127	2.90	8.60	20.00	
100	3.10	9.40	22.00	
128-Williamson/Krenkel/Torres-c, last 10¢	2.60	7.70	18.00	
129-150	2.10	6.40	15.00	
151-153: 153-Magic Agent app.	1.90	5.60	13.00	
154-Nemesis begins (origin), ends #170	2.40	7.00	17.00	
155-167, 169-174: 157-Magic Agent app.	1.90	5.60	13.00	
168-Dilko-a(p)	2.60	7.70	18.00	

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	8.00	24.00	56.00
41-50	6.60	20.00	46.00
51-70	4.30	13.00	30.00
71-93, 95-105: 95-1st monster issue (11/65)	2.10	6.40	15.00
94-Aquaman cameo	2.40	7.30	17.00
106-109-Monster-c/stories by N. Adams-c/a	4.00	12.00	28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics
1-4-Characters from X-Men 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-60	4.30	13.00	30.00
61-80: 68, 74-Photo-c	3.30	10.00	23.00
81-91,93-96,98-100: 89-Bob Hope app	2.00	6.00	14.00

92-Superman cameo 2.90 8.00 20.00
97-Batman/Robin x-over; Joker-c/story 3.90 12.00 27.00
101, 103, 104-Neal Adams-c/a 3.00 9.40 22.00
102-Beatles app.; N. Adams-c/a 3.70 11.00 26.00
105-Superman x-over 2.30 7.00 16.00
106-111,113-116 1.10 2.70 6.50
112-Flash x-over 2.30 6.90 16.00
117-Wonder Woman x-over 1.50 3.80 9.00
118-124 1.00 2.00 5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 156, Mar. 1979-No. 172, Jan. 1980
Gold Key
160-172 1.00 2.50 6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jun. 1987-Present
DC Comics
424 0.40 0.80 2.00
425-449: 449-Invasion 0.40 0.70 1.75
450-463: 463-Superman/Flash race 0.30 0.60 1.50
464-Lobo-c/app. pre-dates Lobo #1 0.80 1.60 4.00
465-478, 481-491: 491-Last $1.00-c 0.20 0.40 1.00
480-(1.75, 51 pgs.) 0.40 0.70 1.75
492-495 0.30 0.50 1.25
495-Doomsday cameo 1.00 2.50 6.00
496, 497-2nd printings 0.30 0.50 1.25
497-Doomsday battle issue 1.00 2.50 6.00
498, 499-Funeral for a Friend; Supergirl app. 0.60 1.20 3.00
498-2nd & 3rd printings 0.30 0.50 1.25
500-(2.95, 64 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
500-(2.50, 63 pgs.)-Reg. Ed. w/different-c 0.50 1.00 2.50
500-Platinum Edition 14.00 42.00 97.00
501-(1.95)-Collector's Ed. w/die-cut-c 0.40 0.80 2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c 0.30 0.60 1.50
502-516: 501-Supergirl-c/story. 508-Challengers of the Unknown app.
516-Bizarro-c/story. 516-(9/94)-Zero Hour 0.30 0.60 1.50
535-(2.50)-Holo-grafix foil-c ed. 0.50 1.00 2.50
0,517-518: 0-(10/94). 517-(11/94) 0.30 0.60 1.50
Annual 1 ('87)-Starfire & scripts 0.30 0.60 1.40
Annual 2 ('91)-Lobo app. 0.40 0.80 2.00
Annual 3 ('91, 2.00)-Armageddon 2001 0.40 0.80 2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story 0.50 1.00 2.50
Annual 5 ('93, 2.50)-Bloodlines Earthplague 0.50 1.00 2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 0.60 1.20 3.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug., 1959-No. 30, Oct., 1964; No. 31, May, 1965
Archie Publications, Radio Comics
1-Shield app.; origin The Fly; S&K c/a 50.00 150.00 300.00 H
2-Williamson, S&K 31.00 94.00 220.00 H
3-Origin retold 25.00 75.00 175.00 H
4-S&K-c; Powell-a, Shield x-over 12.00 36.00 85.00
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in Fly) 8.00 24.00 55.00
11-13, 15-26: 20-Origin Flygirl retold 5.00 14.00 32.00
14-Intro & origin Flygirl 6.40 19.00 45.00
27-30: 30-1st S.A. app. Comet 3.10 9.40 22.00
31-Black Hood, Shield, Comet app. 3.60 11.00 25.00

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)
1-Origin & 1st app. The Jaguar 17.00 51.00 120.00
2, 3-3-Last 10¢ issue 8.60 26.00 60.00
4-6: Catgirl app. 5.70 17.00 40.00
7-10 4.00 12.00 28.00
11-15: 13, 14-Catgirl. Black Hood app. 3.10 9.40 22.00

AGENT THREE-ZERO
Sept. 1993 (3.95, color, 52 pgs.)
Gallery/Nemesis Inc.
1-Polybagged w/card & mini-poster; Platt-c/a (1st work) 0.80 1.60 4.00

AGENT THREE-ZERO: THE BLUE SULTANS DUEST/ BLUE SULTAN-GALAXI FACT FILES
1994 (2.95, color w/text, limited series 4)
Galaxi Movies
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1-(3.95)-Polybagged w/trading card; flip book w/Blue Sultan 0.80 1.60 4.00
1-(5.95)-Platinum embossed edition; flip book w/Blue Sultan 1.00 2.50 6.00

AGE OF THE REPTILES
Nov. 1993-No. 4, Feb. 1994 (2.50, color, limited series)
Dark Horse Comics
1–4 0.50 1.00 2.50

AKIRA
Sept. 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics
1 2.10 6.40 15.00
1, 2-2nd printings 0.70 1.40 3.50
2 1.50 3.80 9.00
3–5 1.20 2.90 7.00
6–15 0.90 2.30 5.50
16-33: 17-Begin 3.95-c 0.70 1.40 3.50

ALBEDO
Apr., 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images
0-Yellow cover. 50 copies 6.40 19.00 45.00
0-White cover. 450 copies 5.00 15.00 35.00
0-Blue. 1st printing. 500 copies 2.20 5.40 13.00
0-Blue. 2nd printing. 1000 copies 1.30 3.30 8.00
0-3rd print 0.40 0.80 2.00
0-4th print 0.20 0.50 1.20
1-Dark red; 1st app. Usagi Yojimbo 1.60 3.90 9.75
1-Bright red 1.60 3.90 9.75
2 1.00 2.50 6.00
3–14 0.40 0.80 2.00

ALBEDO ANTHROPOMORPHICS
Spring, 1994 (2.95, color)
Antarctic Press
V3#1-Steve Gallacci-c/a 0.60 1.20 3.00

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec. 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 2.10 6.40 15.00
2-Same contents as #1 0.80 1.60 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics
1-1st appearance Aliens in comics 5.00 15.00 35.00
1-Second printing 1.50 3.80 9.00
1-Third - Sixth printings 0.40 0.80 2.00
2 3.60 11.00 25.00
2-Second printing 0.80 1.60 4.00
2-Third printing 0.40 0.80 2.00
3 1.70 5.10 12.00
4 1.30 3.30 8.00
5, 6 1.00 2.50 6.00
3-6: 2nd printings 0.40 0.80 2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included in Aliens Portfolio 1.70 4.00 10.00
Aliens Platinum Edition (See Dark Horse Presents...)

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics
V2 #1 1.70 5.00 12.00
V2 #1-2nd printing ('90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

ALIENS: COLONIAL MARINES
Jan.1993-No. 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics
1–10 0.50 1.00 2.50

ALIENS: EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
Dark Horse Comics
nn-Byrne-a/story; wraparound-c 0.60 1.20 3.00

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics
1-Sam Kieth-a(p) in all 1.70 4.00 10.00
1-2nd print 0.50 1.00 2.50
2 1.30 3.30 8.00
3, 4 1.10 2.70 6.50

ALIENS: GENOCIDE
Nov. 1991-No. 4, Feb. 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4-Guydan painted-c; 4-Wraparound-c; pull-out poster 0.50 1.00 2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c 0.50 1.00 2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, Apr. 1994 (2.50, color, limited series)
Dark Horse Comics
1–4 0.50 1.00 2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-Present (2.50, color, limited series:12)
Dark Horse Comics
1-8-Bolton painted-c; 1-3-Guice-p 0.50 1.00 2.50
1-Embossed foil platinum ed. no price/no ads 4.30 13.00 30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics
1–4 0.50 1.00 2.50

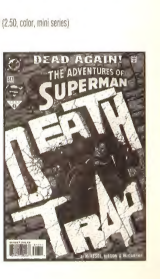
ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov. 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS: STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
Dark Horse Comics
1–4 0.50 1.00 2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics
1 1.70 5.00 12.00
1-2nd printing 0.50 1.00 2.50
0-('7/90, 1.95, B&W)-rr/DHP 34-36 2.10 6.40 15.00
2, 3 1.50 3.80 9.00
4-Dorman painted-c 1.00 2.00 5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics



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